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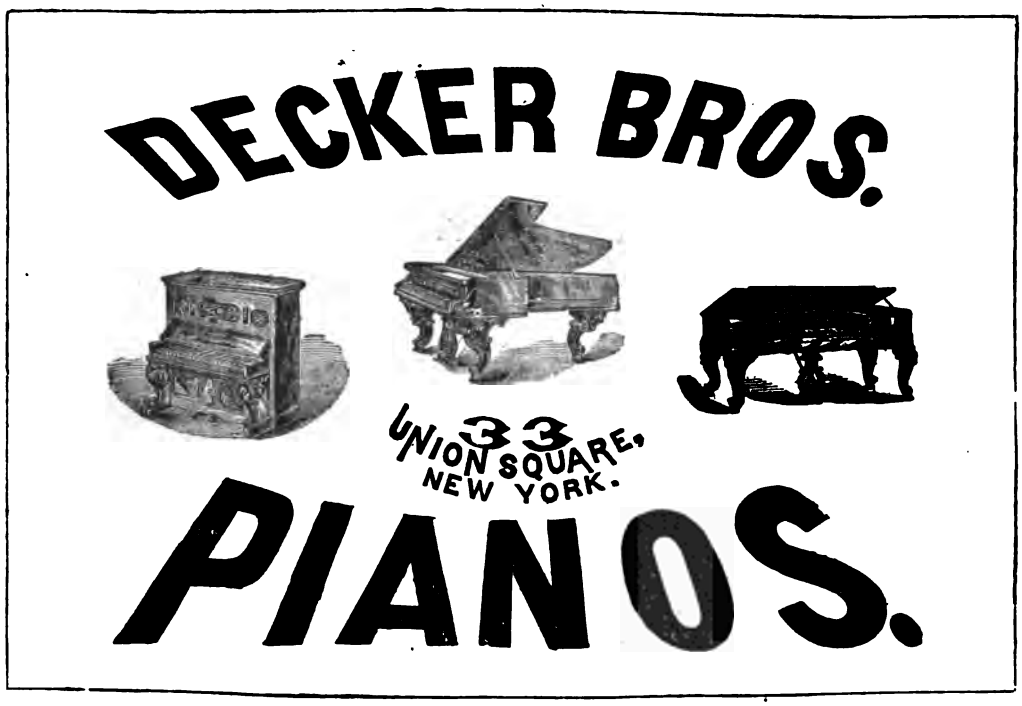

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SNOWFALL.

The roaring winds to whispers sank,
  The noisy tumult died away,
And purple autumn stilly shrank
  Into the hase of dying day,
While here and there a flake of snow
  Came floating down, as though it were
From light above to gloom below
  A silent-footed messenger.
Soon others followed, others still,
In graceful, feathery flight, until
  The skies above with action teemed,
  And fairy realm the landscape seemed.

EARL MARBLE.

RUTH'S PROFESSOR.

A NEW YEAR'S. STORY.

Hillsbro' people were very musical. They took short trips to Boston very often, to attend concerts and opera, and when the city teachers came out to Hillsbro', they were always sure of a good class.

Professor Bahr held a two-weeks' convention, and meant to wind up with an entertainment at the First Church (no matter what the denomination was), in which all the leading singers were to take parts.

Now there ought to be harmony among the musicians; but there isn't always. There wasn't in Hillsbro', just at present. Miss Lucy Slemmons had been the leading soprano for several years. Not because she deserved to be, but because, like a good many other people in this conceited little world, she had assumed the place herself and wouldn't be put down.

Professor Bahr, with his quiet German manner, and his sharp, far-seeing German eye, saw through Miss Slemmons directly, and bore with her arrogant ways very patiently all through the convention.

It was true that several times when he wanted a difficult passage interpreted, he called sweet, brown-eyed Ruthie Gordon to the piano to sing it, and never seemed to notice that Miss Slemmons sulked the rest of the evening, and would not sing at all.

Still, he gave her quite place and attention enough to satisfy any reasonable woman. But Miss Lucy wasn't reasonable, and would not be satisfied. She was mad enough to tear Ruthie's pretty brown hair out; but she meant totally to eclipse her on the night of the grand concert, and so now, when the sulky fit was over, she could afford to smile and be gracious

"I do hope to goodness Professor Bahr will put Ruth in first soprano, and leave Lu Slemmons clear out," said the leading alto, when they were discussing probabilities on rehearsal night.

"So say I, Miss Clement," remarked the best basso.

"Don't believe he'll venture. The Slemmons is too strong to be put down," returned a tenor.

"Strong she may be—sweet she isn't," said the basso. "And I think I know what Professor Bahr will dare do."

"Well, we shall soon see," said Miss Clement, as they were called to order.

What Professor Bahr did do, was to assign Miss Slemmons two or three parts, but not the best ones. When he came to them he said, in his odd way,—

"Mees Gordon, you vill sing de aria in 'Angels Ever Bright and Fair,' and you vill sing 'Who's at My Window;' Mr. Braun vill play de accompaniment. Mees Slemmons, you vill sing de solo in de next chorus, and de second soprano in de 'Greeting.'"

Miss Slemmons bridled, and her black eyes snapped.

"I'll do no such thing!" she said. "I've been used to the leading parts."

Professor Bahr fixed her with his quiet gaze.

"Who is de leader of dis class?" he asked.

"I suppose you are!" retorted Miss Lucy, insolently.

"Den you vill obey my orders, or you vill leave de class; it matters not to me," said the professor.

Ruth, who sat silent and blushing, tried to speak, to say she did not care for her parts; but the professor marched grimly on to the next row and gave her no chance, while Miss Lucy, who had no idea of being put clear out, subsided. But, inwardly, she was furious, and watched for a chance to revenge herself on Ruth and the professor, too.

After the rehearsal was over Ruth went up to the piano where Professor Bahr was arranging his books, and said,—

"Professor, please let Miss Slemmons sing my solos, won't you? I don't care about them."

"What, you naughty, too? No, I vill not let Mies Slemmons sing dem. Her voice is not good. You vill do dem. May I see you home, Mees Gordon?"

"If you please," said Ruth, blushing hotly, and retreating quickly for her cloak and books. It wasn't the first time Professor Bahr had walked home with Ruth Gordon, or paid her many little attentions.

But as they passed Miss Slemmons she smiled oddly. Perhaps her revenge was not far off.

They rehearsed, nightly, the week of the concert, the class duties, in the daytime, having given place to Christmas festivities.

For two or three nights Miss Slemmons was very friendly and cordial to Miss Gordon, praised her singing, and behaved wonderfully well. Wednesday night she came very early, and had a little chat with Ruthie about a certain piece they were drilling upon, and was very kind and pleasant. Presently she said,—

"Ruthie, I'm an old friend, you know. May I venture the least little bit of advice?"

"Why, certainly," said Ruth.

"Then I wouldn't, if I were you, let Professor Bahr walk home with me so much. Of course there's no harm in it; but when a man has a wife, you know, it" ——

Ruthie turned white, then scarlet, and said, huskily,—

"A wife! Professor Bahr is not married!"

"Why, didn't you know it, Ruthie? I supposed every one knew it. He was married five years ago, in Boston. It's a positive fact, and I can prove it."

But Ruth had recovered herself now.

"It doesn't matter to me at all," she said, proudly. "Of course he meant no harm by mere politeness. I thank you for your caution, Lucy. I shall not invite gossip."

She walked away, and Miss Lucy smiled again. Her work was well done she thought. She wondered if Ruth would be so distressed she could not sing. But, no indeed! Never had Ruth sang clearer or sweeter. Professor Bahr was proud of her. He meant to tell her so after rehearsal; but when he looked for her she was gone. And he walked home alone with a clouded brow.

While Ruthie, hastily bidding good-night to the friends who were with her, ran in home and flew up to her chamber to give vent, alone, to the shame and agony which were wringing her heart. She could not doubt what she had heard. Lucy said every body knew it, and it could be proved. And, that being true, Professor Bahr was—why, he was a villain, that was all! But he shouldn't break *her* heart. Thank goodness, after the concert he would go away, and she need never see him any more; and until then she could treat him so he would never guess she cared.

She met him the next day and was very coldly polite; and at rehearsal she brought her father with her, and left before it was fairly over.

Professor Bahr met her again on the c before the concert; but she was still cold.

meant to speak to her, but she slipped away from him again.

"She does not sing one note till I know vat dish means!" growled the professor as he strode away.

He was not able to spare a moment to go to her; but fortune favored him.

The singers were to meet in the small library, back of the main room where the stage had been erected for the performers. Professor Bahr was there first, running over a list of pieces to be given as encores. In a moment Ruthie came in, leaving her escort at the door. She would gladly have retreated, but it was too late. Professor Bahr called her and asked her some questions regarding her first solo. She answered him, and threw off her cloak and hood wishing some one else would come in. The professor stood and looked silently at her for a moment. Her costume was a cardinal satin skirt, with white satin polonaise, looped at one side with cardinal ribbon, a second cluster of ribbons falling from her left shoulder; rich, soft lace puffings filled the square neck and fell to the long white gloves which hid the whiteness of her dimpled arms, while a single cluster of cardinal flowers rested in her brown braids. The bloom of youth and beauty lit cheek, lips, and soft bright eyes, and it was no wonder the stern German heart was moved as the professor looked at her. One instant—then he strode to her side.

"Mees Gordon, tell me why it is you haf run away from me?"

"I—have I?" stammered Ruthie, flushing hotly.

"You know you haf! I haf not deceived you. I haf not lied to you! I will know what I haf done dat you treat me so!"

His look and tone compelled obedience. In spite of herself, Ruth answered,—

"Why did you not tell me you had a wife?"

"Because I have not!"

When Professor Bahr was strongly excited he dropped the slight accent which clung to him.

"You have!" said Ruthie clearly. "Miss Slemmons told me you were married, in Boston, five years ago, and she could prove it, for she knew well"

A strange light came into the professor's face.

"Ah, is that all? That is quite true what she told you. But why did she not tell you that my wife died in less than one year? She knows that well, too! I supposed you knew I was—and am—a widower."

"Oh no, I" —— but Ruthie broke down there.

Somehow Professor Bahr had the little white-gloved hands fast in his.

"I shall always be, unless you promise to be my wife, and go to Boston with me. You know I love you. I have enough to keep you in comfort. My little liebchen, say yes."

"Yes," whispered Ruthie. "Oh, let me go! Some one is coming!"

She snatched away her hands, and when the group of singers, who had arrived, came in, Ruthie was very busy with her music, and Professor Bahr was tuning his violin industriously.

But Ruthie's face was so bright and happy, and she sang so gloriously, that Miss Slemmons saw her little plot had failed, somehow, and was ready to bite herself with vexation. But she couldn't afford to spoil her own voice, therefore she controlled herself.

The New Year's concert was a grand success, and pretty Ruth Gordon the star of the occasion. And after it was over, Professor Bahr walked up to Ruth, right at Miss Slemmons' side, drew her hand through his arm, and walked away home with her, happy as a king.

MATTIE DYER BRITTS.

REVIEW OF RECENT CONCERTS.

If any one doubts the fact of Boston's being a musical centre, he need only stand at the entrance of Music Hall for a week and he will be convinced. Never has there been such a succession of crowded houses as during the past month. Chief of all the attractions was

ADELINA PATTI,

who is beginning to flourish and prosper in America, under the management of Henry E. Abbey, who understands the American public better than to offer them a couple of popular songs for ten dollars, as her former managers attempted. There is a certain amount of humbug attached to managing a prima donna, and in New York this was used without stint. Eyewitnesses assure me that the most comical event of all was the introduction of the European custom of detaching the horses from the carriage and pulling the singer (plus Nicolini) to her hotel, by hand. In foreign countries this act is performed amidst the wildest enthusiasm, and is a rather thrilling sight. In New York, the coachman kindly swung the horses aside, and in every way acted as a most stoical and unsurprised Jehu. The populace, which smelt somewhat of garlic, also acted as if they were used to pulling *prima donnas* every day, and the event had lost its novelty and become wearisome to them.

No such extraneous effects were attempted in Boston. Here the appeal was made to æsthetic instincts and fashionable aspirations. Carpets were laid down at every entrance; plants and flowers were distributed in the corridors; coat rooms and other luxuries were present. Therefore this opening concert offered Brussels and Patti, pot-plants and Nicolini, awnings and opera. All these were present at the first concert; at the second and the remaining occasions the inanimate portion of the copartnership was packed up and sent to Philadelphia to awaken a responsive thrill in the musical public there. *Sic transit gloria mundi.*

But back of all these advertising devices there is the great artist; and here the critic must launch out in praise, and nothing but praise. Never, in our memory, has so great a singer visited America. The rumors that the voice has faded are absolutely untrue; it is in its very prime. The critics (and by this we do not mean the "puffing" brigade) have worn out all the superlatives, and are anxiously looking around for new adjectives. In every detail of vocal technique, Patti is as near to perfection as a singer can hope to get. The absolute ease with which she executes the most florid passages is apt to deceive her audience, for they cannot realize that anything so spontaneous should be difficult. In the "Shadow Song" from "Dinorah," in "Bel Raggio" from "Semiramide," and in the first act of "Lucia di Lammermoor," the cadenzas were marvellous. Staccati, chromatic scales, runs, roulades, *tours de force*, and trills were unimpeachable. Her shading was exquisite, and the *mission di voce* was unaffected and pure. An effect which she introduced in trilling, of rapid crescendo to forzando and back to pianissimo, in frequent repetition, was but a proof of how absolutely her voice is under control. The register of the voice is wonderfully large, and the tones are broad and full, and of most even development. Her lowest tones are extremely rich and mellow, for a soprano voice, and this fact enables her to give contrasts which one can very seldom hear.

Of her acting we do not dare to speak, as we may do her an unintentional injustice. She impressed us as far inferior to Lucca, and as being possibly unable to cope with true grand opera. But as the stage was not much larger than that of a respectable Punch and Judy show, she may have been afraid of moving about for fear of damaging the scenery. In singing folk songs and popular selections, Patti also shows herself as the true artist. She does not mouth and pose, and give inaudible soft effects; she does not string out single words through a dozen bars to show how long she can hold a tone; she does not pump pathos (?) into every note with a tenderness that becomes mushy and flabby; she sings with unaffected and direct simplicity, with the clearest possible enunciation, and only occasionally and effectively introduces a charming *portamento* (as in the last parts of "Home, Sweet Home"), an aspirated little sigh (as in the refrain at the word "Home"), or a joyous cadenza at the end of such ballads as "Within a Mile of Edinboro'" or "Comin' Through the Rye."

Some of her company are good and satisfactory performers; such as M'lle Castellan, the violinist, who has a pure intonation and considerable brilliancy; Signor Pinto, the bass, whose voice is solid and ponderous; and one or two others who sing inoffensively. No so, Signor Nicolini; he has that voice which is known in Italy as "a fine tremulo," but which here is called a decided "wabble." He shakes like a man without an overcoat in a Western blizzard. He also introduces the falsetto with a suddenness that is very startling. Of the demi-falsetto, which Campanini or Toedt use, he knows nothing. But he is a tenor robusto, and when he takes a high note he storms it as the six hundred stormed Balaklava—with considerable vigor; his final cadences are all *ffff*.

Signor Gorno struggled with the "Tannhäu-

ser Overture" at the first concert. The overture had by far the best of it, although it came out of the encounter in a very dilapidated state. We will not dwell on this, as the pianist thereafter disappeared as a soloist, and never repeated the offence. He appeared once at the organ to accompany Nicolini in Adam's "Noel," when a great many unexpected notes issued from the grand old instrument, and so startled the singer that he forgot his tremulo, and sang better without it.

The orchestra did good service under Signor D'Auria, save on the occasion when they gave a tone-poem entitled "Saul," by Bazzini. If the distressing effects of this "poem" were intended by Bazzini, he must be a regular Walt Whitman among musical poet-composers. The audiences at all the Patti concerts were very large and brilliant.

The Boston Symphony Concerts.

War! War to the knife! The friends of Mr. Henschel are denouncing the critics who have failed to be convinced that he first introduced music into Boston, and that he has caused the desert to blossom as a rose. It is a pity that so good a musician as Mr. Henschel should exist as the centre of an admiration-society, and that his really true art-instincts should suffer by having a stifling atmosphere of adulation around them. It seems to have arrayed opinion "on sides;" the one side only vaunting the merits, the other only decrying the defects. Letters have been published on both sides, and, as is usual in such cases, convince nobody, but add to the acrimony of the debate. One of these decries the material with which Mr. Henschel was obliged to work, and casts a slur upon the violinists. Just this part of the orchestra has always seemed to us the best, and its quality is not only due to Mr. Henschel, but to the work (scarcely recognized) of Mr. Bernard Listemann.

Mr. Henschel's weakest point is a tendency to individualize the works of all the masters. He does not have reverence for the traditional styles of Beethoven, Haydn or Mozart, but brings in the most daring innovations in tempo without any hesitation; his own ideas differ at times with those of eminent authorities. The rendering of the Haydn Symphony at the first concert, the First Beethoven Symphony, the third—the Eroica, and the fourth, in some movements, certainly justify able critics in differing from his views. But in the heat of debate the differences of opinion have involved other qualities than his conceptions of works. Mr. Henschel seems to us a very competent drill-master, able to read and to memorize scores with much technical ability, and rapidly becoming a master of the routine of conducting. He certainly holds his orchestra together splendidly, and is able to bring them to executing his views, however radical, with much unity.

The chief feature of the programme of the eighth concert was the Brahms Symphony in C minor. This work has been presented by the Harvard orchestra, and also by Theodore Thomas' organization. It is, to us, one of the greatest instrumental works of recent times, and its beauties are more and more revealed by each hearing, its complexity rendering it difficult to grasp entirely at once. The employment of that rare instrument, a contrabassoon, is one of the effects which are most striking, and its combinations with the contra-basses are sombre and strange. The Andante Sostenuto is less complicated and more melodious than the first movement, and the wood-wind is employed in the most exquisite manner, the oboe especially doing fine work. The horns, in the *finale* introduction, are absolutely awe-inspiring, as much so as the famous chords in the Finale of the great Schubert Symphony, and through the whole work there is a coherency and dramatic unity which is evinced in the close relationship of the themes throughout.

The reading of the work was a good one, as was also the performance, the chief faults being an excess of zeal in the strings who anticipated some of the attacks. The oboe melodies of the second movement were very finely performed, and in the final movement, especially in the adagio introduction, the capricious tempi were strongly given, and the pizzicato effects showed excellent training. Liszt's stirring Symphonic poem—"Les Preludes"—was grandly performed. It is full of startling contrasts, sweeping from tender love-songs on flute oboe, to powerful musical rhythms with brasses, full orchestra and rolls of military drums. We were glad to see that the harp part was played by that instrument and not by a piano. The practice of substituting a piano in harp passages detracts greatly from many works of the modern school. Mr. Bayrhoffer was the soloist, and his 'cello performances call for much praise. Some nervousness was apparent in the beginning of both his numbers, but it did not show itself in false intonation, or slips in notes, but rather in a weak bowing and a scratchiness. This vanished very soon, and the performance as a whole was earnest and refined.

The Philharmonic Orchestral Society.

The programme of the second concert of this series indicated a design to inculcate the study of history in easy musical lessons. The King Stephan (Beethoven) and Robespierre (Litolff) overtures were united on the same list with the great Wallenstein Symphony by Rheinberger. The latter is one of the most interesting of modern instrumental works, although it is rather too complex to grasp at a single hearing. The picture closely follows the work of Schiller. The hurly-burly of Wallenstein's camp, with its picturesque gathering of adventurers from all quarters of the world, was not too conventionally military. The sketch of Thekla rather pictured her sweet yet heroic character, than endeavored to portray her love, anguish, and final flight to the grave of Max Piccolomini. The final movement seems somewhat prolix, and pictures the gloomy general, plotting treason, the gradual failure with its attendant bitterness, and finally, by strong brass chords, the bursting in of the doors, and the assassination of Wallenstein. The work contains some of the gloomiest effects that can be imagined; one march movement of bassoons being not unlike the means which Berlioz used to inspire awe in the "March to Execution" of the *Symphonie Fantastique*. Prof. Maas, in his direction of this work, proved himself a most eminent and intelligent conductor. Few persons could grasp and present the long and complicated work as clearly and correctly as he did. In all the technique of the conductor's art he proved himself a perfect master. The concert ended with the rather noisy Robespierre overture, and that tyrant's head was chopped off in the usual musical manner.

Miss Fannie Kellogg sang a Mozart grand aria rather explosively, and with a little uncertainty as to the *tempo*, and the orchestral accompaniment was also somewhat ragged; but in a subsequent Taubert ballad she sang with delightful piquancy and grace, giving a charming contrast to the gore of the two orchestral works mentioned above. Two light orchestral pictures, by Goldmark, had also the same happy effect.

The Club Concerts.

We have not space to mention these in detail; but can briefly say that no large work, save Hofmann's "Cinderella," has been given as yet. The singing of all gives a sure prognostication of an interesting and excellent musical season. Mr. Toedt has made a success by his refined work in two of them, as well as in a symphony concert. He phrases excellently, intones with great purity, and is a "sweet singer," generally. We hope that he will not neglect to cultivate a more robust style as well, for his pianissimo effects, however finely done, may lead to a cloying taste. His use of falsetto and demi-falsetto and his general equality of tone have seldom been excelled here. Hofman's "Cinderella" (Cecilia Club) did not impress us deeply, although it was excellently performed. It is too monotonous in its sweetness, and its broader numbers seem all to take the form of dance or march rhythms. One of these, a vocal minuet, picturing the ball at the palace, was, however, especially dainty.

Mr. Henschel's Vocal Recitals

have begun, and are drawing out good and cultivated audiences. The best feature of the first one was his singing of six numbers, from Schubert's "Winterreise," to which his sombre voice lent itself admirably. The translations on the programme were generally weak, sometimes even false. In "Der Leiermann," where Schubert pictures an old man grinding a hurdy-gurdy, amid ice and snow, barked at by the dogs, and with empty plate, yet utterly indifferent, the words seem to picture pathos and not *callousness*. The accompaniment to this is one of Schubert's most picturesque touches, being wholly composed of the cracked and jerky notes of an old hurdy-gurdy. Mr. Lang played the accompaniments to these *lieder* (a most important part of the picture) most artistically, and also added two piano selections to the varied programme. Mrs. Henschel's pure voice and unaffected style was at its best in two lieder, by Brahms, and in a short but admirable set by Mr. Henschel.

The concerts are thickening very rapidly, and it is impossible even to outline all, and we trust that the Folio readers will accept the above as sample-dishes of Boston's musical bill of fare for the past month, and be spared the fit of musical indigestion which is coming to many concert-goers from the extreme richness of the banquet.

Louis C. Elson.

THE FOLIO.

Music, Drama, Art, Literature.

THE MUSICAL CRITIC ate some Satter butter with a FOLIO spoon, and to-day it is not well. Awfully sorry. "So long!"

THE Handel and Hayden Society will give "The Messiah," at Music Hall Sunday evening, Dec. 25th, the solos sung by Mrs. E. Aline Osgood, Annie Cary, William Courtney and John F. Winch.

GEO. S. KNIGHT and his wife have been giving "Baron Rudolph" recently at the Winsor Theatre, Boston Mr. Knight is the best actor of his school on the American stage, and his play is a thoroughly good one.

IT is stated that the music at Plymouth Church last year cost nearly six thousand dollars. There is a great deal more religion in some music than in some sermons, and probably they have learned that in Brooklyn as well as in some other churches.

THE court opera at Vienna is soon to bring out for the first time a long-forgotten opera by Schubert, entitled "The Twin Brothers." In the present rage for musical works, it is not unlikely that many other "long-forgotten works" will see the light. Those who "composed for the future" might get a hearing now.

OUR Chicago venture has more than realized expectations. The need of a live music-publishing house in Chicago was believed to exist, and the result has shown that the belief was well founded. Our Western customers will find it to their interest to deal directly with the Chicago house.

THOMAS W. KEENE, who follows Edwin Booth at the Park, has gained great praise everywhere he has appeared this season. Those who saw him at the Boston Theatre a couple of years ago in "Richard III." will be glad to greet him again. George F. Learock, who is in his support, is also well spoken of everywhere.

EDWIN BOOTH is playing an engagement to packed houses at the Park Theatre as we go to press. His *Richelieu* is riper, his *Hamlet* more cultured, and all his rôles betray the marvellous growth in art that he has experienced in two years. He has always been a Boston favorite, but the Park this season should be twice its size to accommodate the throngs that rush to see him.

FAY TEMPLETON has been singing some quaint Mexican songs, that she learned a year or two ago, when singing in that country, according to a Western paper. We hope to hear them when she comes to Boston during the season, but trust she will let us hear them in some other way than as interpolations in bright "Olivette," which we hope always to hear simply as the composer left it.

V. J. BRUCE, the editor and widely-quoted [illegible]grapher of the *Burlington (N. J.) Enterprise*, has just received the appointment of Clerk of the U. S. Senate Committee on Enrolled Bills, and will at present be in Washington most of the time, though he will doubtless find time to dish up his "Salad" regularly. The paragraphers are coming to the front, in spite of the fact that a dog in the manger is heard to snarl once in a while.

THE beautiful poem of "The Sonata," on another page, is from the brilliant pen of Chas W. Foster, the exceedingly felicitous "Current Comment" humorist of the Philadelphia *Evening News*. Mr. Foster is a fine musician as well as a graceful writer, being accounted, before he began journalism, a pianist of not only great promise, but of splendid execution. That he is a musician at heart can be seen readily by a simple glance over his charming poem.

"FIRST the cards, next gambling, then drunkenness, and finally the opera," is the remark that we find in an exchange attributed to "a good, honest clergyman." A man who is so bigoted as to utter such a sentiment cannot be "good," because his ignorance is so dense as to be a vice; nor can he be "honest," because he allows prejudice to stand him in the stead of principle. The opera appeals only to the more cultured nature, and culture is impossible where drunkenness has preceded it A man who utters such a sentiment "writes himself down an ass."

M'LLE RHEA, of whom we gave a fine lithograph in the September FOLIO, has played an engagement recently at the Globe Theatre, and shows that she is a charming artist, being especially adapted to appearing as *Adrienne* and *Camille*, though emphasizing the lighter and prettier phases of the characterizations rather than those calling for strength and depth. She has a capacity for growth and development that is very manifest, and is destined for a bright career, as she is still very young. She is a beautiful woman, and very graceful in all her movements.

"AGES AGO," the opera by W. S. Gilbert and Frederic Clay, was recently revived at the German Reeds. London *Figaro* says that "Mr. Clay has revised the music and has written an entirely new duet for tenor and soprano; but the book remains the same." This opera had a long run in London some seasons ago, and it was to have been given in this country following "Princess Toto," if that charming opera had not proven such a failure. We hope to hear it in Boston some day, and the bright "Princess Toto" again as well, when the fickle public taste gets around to appreciating it as it deserves.

IT is a matter of simple justice to Gertie Edmands, who sang at the recent Cecilia Concert, and who was criticised rather harshly by the *Boston Herald*, to say that the solo in the "Fairy Queen" that she sang was not suited to her voice, and was undertaken against her own feeling and the advice of her teacher, though allowed by Mr. Lang under the supposition that she was to have orchestral accompaniment. Miss Edmands' voice is very rich and full in the low notes, though not yet under full control in the upper ones, as she is but eighteen years old yet. She has a promising future before her, and such harshness as this will react and stimulate rather than deter or hinder.

LITTLE CORINNE'S case in New York is exciting great attention, not only there but everywhere where people hate cant and ultra-Puritan interference with other peoples' affairs. The sentiment in Boston is decidedly in favor of Mr. and Mrs. Flaherty. The New York *World* says very forcibly, "If the members of Mr. Gerry's society would leave the child actresses, who fare better than princesses, and turn their attention to some of the hundreds of unattractive poor children over whom they tumble daily at the street corners, they might not get so good reports in the newspapers, but they might get more complimentary notices from the recording angel."

IN the *Musical Critic's* attack on the FOLIO for its last month's article on Satter occurs the following: "It is about time for certain papers calling themselves 'musical' to change their title when they get off three columns of ravings about Satter, among which such a sentence like the above is found." Whatever the FOLIO may or may not know about music, it has too much knowledge of the English language, and respect for its grammar, to indulge in "such a sentence like the above." It sounds as though it might have been written by the newest errand boy in the store, who got his knowledge of music from dusting pianos, and his idea of English would shame the boy who polishes the school-teacher's boots.

THE following bit of solid hot-shot is from the December number of *Kunkel's Musical Review:* "We said some time since that Satter would shake up the dry bones of Boston's musical fossils. We have heard their bones rattle from here. Boston has many intelligent art lovers, but it has, also, many sham musicians—probably more than any city of its size in the world—and though Satter is perhaps more of an Ishmaelite than is necessary, his stay at the 'Hub' will doubtless be beneficial to the art of music in that region. His enemies call him conceited, and we are inclined to think that if he is fated to die of modesty, he has reached all the immortality that even he could wish; but when that has been said, there is no denying that he has a much better right to be conceited than those who would belittle him and who have nothing great about them but their egotism. Men of Satter's ability and combative temperament have a mission in this world, and especially in and about Boston."

ADELINA PATTI is reported to have said that her favorite part is *Elsa* in "Lohengrin," though it is a part "she does not intend to sing until the last year of her public career." But does she know to a certainty what "the last year of her public career" will be? Some untoward event might leave her stranded on an

impossibility; and if her heart is set on singing *Elsa* and she should, for instance, happen to die, what might be the result is soul-harrowing, for a ghost flitting about in the guise of *Elsa*, and unable to articulate a note, would be a sad spectacle indeed.

HELEN DINGEON, when she appeared in Boston at the Globe Theatre early in December in "Les Cloches de Corneville," more than renewed the old successes made by her in the early days of "The Troubadours." She is one of the few ladies on the stage who do not owe their success to undue heralding and advance praise. She came to this country when very young, from Normandy, although she had held a position abroad in the Court Opera Company of the King of Bavaria. Her modesty of demeanor is as pleasant as her fine voice.

"MICHAEL STROGOFF," that superb spectacular drama that has been given for over eighty consecutive performances at the Boston Theatre, has been at last withdrawn, after one of the greatest successes ever known in this country. Manager Eugene Tompkins deserves great credit for its fine presentation, which all who have seen it, both in Paris and Boston, say was given with much more splendor and with a great deal more dramatic force here than in Paris. And it is creditable to Boston that Manager Tompkins' enterprise has been so well seconded by their liberal support.

FOLIO efforts for a Dramatic College are being seconded everywhere. Private attempts in such a direction are being made in London, where it is becoming fashionable to talk of the necessity of some such movement in the near future. A scheme for an academy, with an executive committee, which is endorsed and encouraged by a long list of patrons, has been circulated extensively. Among the names on the committee we observe those of Hamilton Aide, Wilkie Collins, George Augustus Sala and Hon Lewis Wingfield. The movement started in Boston is progressing steadily, and will soon take definite shape.

THE FOLIO last month printed a very strong article on Gustave Satter. It was not too strong, though possibly impolitic from the legitimate standpoint of many; but we wish to be understood as reiterating every word of the article. We believe in Art, and we believe in Trade, but do not believe in either riding the other. Each should respect rather than override the other; for respect for others' feelings as well as rights should always find favor with both Art and Trade. We freely acknowledge that Trade must exist before Art does; but that does not make one the monarch, and the other the subject. Let us have fairness and courtesy in all things. Are we understood?

ALFRED CELLIER'S beautiful operettas of "The Spectre Knight" and "Charity Begins at Home" were given at the Gaiety Theatre during the week beginning Dec 19th, by a company whose efforts, outside of Madame Beanman, who was with the original company, merit only contempt. The manager of this theatre, who deserves much praise for giving several operettas by a home company in a really creditable way, has lost much of the respect of theatre-goers by this and one or two other thoroughly incompetent affairs. This last display of even cheap amateurishness calls for only censure. Mr. Cellier owes it to his reputation to see that his work is not travestied so.

THE FOLIO continues to gain compliment, recognition and influence constantly. The same mail one morning recently brought us two letters, one from a prominent New York journalist, and the other from a Philadelphia journalist, both known and recognized everywhere. The first mentioned says, "The FOLIO is very popular in our home circle, and I give it a lift in type whenever opportunity permits." The second remarks, 'I am glad to see that the FOLIO publishes good music. What horrible trash most of the musical journals do inflict on their readers! Rather than bother with them, I would prefer to save my eyes by extemporizing, for the result would be about the same."

THE MAPLESON OPERA SEASON.

Her Majesty's Opera Company, which will begin its Boston season two or three days after this number of the FOLIO makes its appearance, has been having splendid successes in New York, which of course will be repeated here. As we said in a previous issue, Colonel Mapleson gives us the finest examples of grand opera that we have, and we always hear of his successes with a feeling that enterprise is reaping its reward. We have heard one or two drawbacks to what may be termed the *ensemble* of the company in slight particulars, but nothing to interfere seriously with the grand success as a whole, or in special cases. The great success of the New York season, outside of "Carmen," with Minnie Hauk in the title-*rôle*, seems to have been made in "William Tell," with M. Prevost as Arnoldo. The *Times*, one of the severest papers in New York, says: "In M. Prevost Mr. Mapleson has happily found a capable representative of Arnoldo, and for the other needs of the representation he has made the required outlay. The result was altogether by far the best operatic performance we have had this season, and perhaps the best ever given here by Her Majesty's Opera Company. The chorus was excellent in almost every concerted piece in the opera, and the cast was very strong in spite of some conspicuous weaknesses." A new prima donna, a Hungarian lady, who has adopted the stage name of Paolina Rossini, made a highly successful début in the title-*rôle* of "Aida." Of this personation the *Times* says, that she "carried the house by storm. To the credit of Mr. Mapleson and his artists it should be said that the representation was of remarkable merit. The cast of 'Aida' was a strong one, and the impression left at the conclusion of the opera was that the most brilliant and effective representation ever listened to in this country had been given. The two *débutantes* scored a pronounced success. Mlle. Paolina Rossini achieved a genuine triumph as 'Aida' This lady is slightly below the medium height, possesses a good figure, a brilliant eye, and a very expressive and mobile countenance. She is at home on the stage, and understands the art of the actress in an uncommon degree. Her voice is a pure and powerful soprano, with a range of nearly two octaves, beautifully clear and distinct in the lower notes, and in perfect command throughout. She knows how to sing, phrases intelligently, can make a *tour de force* with success, and she possesses dramatic qualities of a high order." The *Telegram* pronounces her "infinitely superior to Mme. Ambre, quite equal to Therese Singer, and much more conscientious than any of the others we remember. For she tried to look the Ethiopian and veiled her own identity as much as possible. She sang with fervor and artistic grace last night, and in the duet with Campanini and the trio in the third act she helped to create a *furore*. All the work was well done from the beginning to the close of the opera. She evidently comes of a good school and possesses power and passion." The *Tribune* says: "Mlle. Rossini was found to have a clear and strong soprano voice, homogeneous in quality throughout its extent, to be a tuneful singer, with considerable fire and dramatic feeling." "Mignon" has also been given with great success, in which Virginia Ferni made a decided hit, and Emma Juch sang the Polonaise brilliantly. "Carmen," with Minnie Hauk in the title-*rôle*, has proved a great success as well. Miss Hauk is too well known and too well liked in this *rôle* in Boston to require any heralding, though we clip again a few lines from the *Times* to show that she has lost none of her artistic instinct of her last season here: "Miss Hauk is admitted to be the best representative of Carmen that has ever appeared on the stage. Her fame in this opera is not confined to any city, for she has been praised in every musical capital, and may claim to have 'created the *rôle*.' Miss Hauk sang last night in her most admirable manner, and gave a graceful representation of a disagreeable character with the instinct of an artist. It is not a pleasant task to assume such a *rôle* as Carmen, but Miss Hauk's performance is certainly a distinguished triumph. She never adds vulgarity, as other performers have done, and sings the music with the spirit of a musician, and is entitled to the best commendations. As to Signor Campanini's Don Jose, there is nothing to be said but to repeat the oft-repeated praise. After hearing other tenors it was something of delight to hear and see the first tenor of the world in a part in which he is without a rival. The audience recognized the fact, and was quick to reward the performance of Signor Campanini with the most pronounced applause. Signor Del Puente, as usual, came in for his share of credit as the Escamillo."

THE GROWING JUBILEE.

At first the festival of Christmas was scarcely recognized in New England; then it became a single day's gladness in the reigns of the English Episcopal kings after the Commonwealth; then it filled a week, and to-day, as we write—Dec. 2nd—the shop-windows are bright with presents, and the city is putting on its garniture of evergreens, although the date of the nativity is more than three weeks distant. The Christmas joy may be said to be universal, and to fill the month of shadowy skies with its interspaces of bright days.

We say the date of the nativity; for men doubt the date as they doubt all historic facts which become shadowy with years. It is doubted that Homer ever existed, or that Shakespeare wrote Shakespeare, or that St. John wrote the Gospel of John. According to Brady, the Christian epoch was first introduced into chronology in 523; but the observance of the festival of the nativity was of a much earlier date. Clement, who lived in the first century, says: "The brethren kept, diligently, feast days, and truly in the first place the day of Christ's birth." In the second century, according to Telesphurus, "On the night of the nativity they celebrated public church services and sang angels' hymns." Christmas at this time was celebrated on the 25th of December, and that by the immediate successors of the apostles. Theophilus, bishop of Cæsarea, in the second century, recommended the celebration of the Christmas festival on the 25th of December, whenever that date should occur. It would hardly have been possible to have miscalculated the proper date at this early period. The festival was observed in all Christian lands for a thousand years.

The Christmas festivities abated during the Commonwealth in England, as a reaction against the revels and excesses of former times. The restoration of the monarchy revived them again. Many of the fine old English ballads refer to these of custom. Nedham (1661) says,—

"Gone are these golden days of yore,
When Christmas was a high day,
Whose sports we now shall see no more;
'Tis turned into Good Friday."

In the ballad called "The Old and Young Courtiers," published in 1670, the bountiful days of Queen Elizabeth are thus compared with the spurring times of the Commonwealth in two pictures of historic Christmases:

"With a good old fashion, when Christmas was come,
To call in all his old neighbors with bagpipe and drum,
With good cheer enough to furnish every old room,
And old liquor, able to make a cat speak and man dumb.
Like an old courtier of the Queen's,
And the Queen's old courtier.

"With a new fashion, when Christmas is drawing on,
On a new journey to London straight we all must be gone,
And leave none to keep house but our new porter John,
Who relieves the poor with a thump on the back with a stone.
Like a young courtier of the King's,
And the King's young courtier."

In another ballad, called the "Times' Alteration," a like picture is drawn:

"A man might then behold,
At Christmas, in each hall,
Good fires to curb the cold,
And meat for great and small;
The neighbors were friendly bidden,
And all had welcome true;
The poor from the gates were not chidden
When this old cap was new."

The reign of Queen Anne and of the Georges brought back the full tide of Christmas festivities to England, but without the excesses of the times of the Henrys. Christmas also began to grow into favor and in the affections of the American people. To-day it is celebrated by all churches, and by people of nearly every religious belief. Not only does the Catholic Church and Protestant Church here meet on common ground, but even families without definite religious convictions, recognizing the good influence of Christianity, join in the universal rejoicings. Radical churches became gardens of evergreens, and sceptical poets write Christmas hymns. The Christian world throngs to Bethlehem's gate, and even unbelief opens the way with palms. The visions of Isaiah become a reality, and the famous Fourth Eclogue of Virgil is a living picture.

But the Christmas sympathy that recognizes the brotherhood and needs of men is an ocean tide, it has its flow and ebb. The world grows selfish again, although after each Christmas lesson it may not become quite so selfish as before. Sympathy grows with the jubilee from year to year, just as the Christmas bells are ever ringing over a wider world. There are better years in the future, and more of "peace" and "good-will" to be revealed on the shores of future history, towards which the world with a sure compass is moving.

"A happy bit hame this auld world would be,
If men, when they're here, could make shift to agree,
An' ilk said to his neighbor, in cottage an' ha',
"Come, gi'e me your hand,—we are brethren a'."

HEZEKIAH BUTTERWORTH.

WORKS FOR AMATEUR CHORAL SOCIETIES.

In England nearly every town and almost every church has its choral society. The popular cantatas, for the use of such, are very numerous and of all varieties, from "Jack and the Bean Stalk" to Sullivan's "Martyr of Antioch." Among the well-known works are "The Building of the Ship," words by Longfellow, music composed for the Leeds Festival; "Lord Lovell," humorous; "Three Jovial Huntsmen," humorous; "Mary Stuart," historical; "Ruth" and "The Harvest Festival," much used in autumn; "The Widow of Nain," for church choral societies; "The Prodigal Son," by Sullivan, and twenty cantatas for church use, most of them for young voices, among which are the children's "Messiah" and a work by Dr. Root, of this country.

The *London Musical Times*, for November, devotes many pages to notices of cantatas given by these amateur choral societies in different parts of England at the harvest festivals. The number of works cited is very large, in comparison with those in our own country. In some cases these societies are recorded as giving the "Messiah" and parts of the "Creation." "Judas Maccabeus" is also much given by them, and is one of the most popular oratorios in England.

In America the number of works for choral societies is not large. "Esther" and "Daniel" had a great popularity for years, and are still given. "The Song Tournament," introducing the music of different nations, is an interesting work. We have spoken of other cantatas in previous articles.

"Ruth," by Broad, is very popular. We have just seen it given, in Somerset St. Church, under the direction of Mr. F. H. Carlisle, with admirable taste. The chorus work was good, and the rendering of the solos and duets in Part Second, in which Naomi, Ruth and Orpah bemoan their afflictions, was wonderfully beautiful and impressive. The same cantata has been often given in the city.

The choral society, under the direction of Mr. Leonard Marshall, connected with the Harvard Street Church, have done excellent work. They gave Broad's "Joseph" last winter, and are to reproduce "Ruth" this month. The Ruggles Street choral societies and the choral societies of suburban towns have done themselves credit. The choral society at Wollaston Heights, under the direction of Mr. Albee, have done remarkably fine work.

We have several sacred cantatas of much merit, but few humorous works, and few works for holiday occasions. The demand for such works as are found in England is increasing, and here the composer who has invention may find an open field. There is a need of works for amateur choral societies for each of the national and religious holidays, and for all festival occasions. But they must be of the right kind to win success; they must have originality, magnetism, sympathy, interest, wit, surprises, and the power to charm. They must be in harmony with popular thought. Some of them should follow the Sullivan-Gilbert methods of correcting popular follies. They must catch the popular ear and be such as are welcomed by the popular heart. They must uplift and not lower the moral and musical taste, and subserve some useful purpose while they enchant and amuse, and they must be American.

There is room for a dozen works of this order and character. We have a burlesque "Evangeline," but not the real, a comic "Hiawatha," but no Indian legend in song. Few episodes of American history have been set to music. Chateaubriand caught romance from Indian life, and wrote "Atalla." Moore was inspired to song again and again while passing through our country; but the song-histories of our land are yet to be written, and the true poets are yet to appear who shall write them.

HEZEKIAH BUTTERWORTH.

Adelina takes the Patti-cake. — [*Boston Transcript.*] And it is not all do.

THE SONATA.

See the nimble, nervous fingers,
Gliding o'es the ivory keys,
'Neath their touch a music lingers
Wanton as a woodland breeze;
Now the pulsing theme is breathing,
Quickened with the soul of song;
Myriad graces 'round it wreathing
As the little hands speed on,
Whitely glancing,
Lightly dancing—
Winged now the ariel chase—
Trilling, thrilling,
Flying, vying
With each other in the race;
Swiftly gliding,
Deftly hiding
From the gaze, with swan-like grace.
Sighing now in mournful tones,
Dying now in trembling moans;
Then ringing again through the sparkling notes,
Speaking as lightly as gondola floats,
Telling of maids in Venetian boats,
Welling forth music from passionate throats.
Now lowering down to the low round tones
Of the bass, with its rumbling, mumbling moans,
Pondering mournfully,
Thundering scornfully,
Mouthing its horrors abroad,
Howling and rumbling,
Scowling and grumbling,
Like some volcano's mad god.
Now once again like a meteor darting
Away to the treble, coquetishly parting
From its growling companion—the bass,
Hying and flying,
Sighing and crying,
Trying and vying again in the race.
Away from each other they're running along
Gamboling in rhythmical time to the song,
And now with rapidity wondrous they're darting
Right towards one another, have kissed and are parting
In a duet as pure and as sparkling and bright
As the crystaline stars in a clear winter night.
Yet as low and as long
As the gondolier's song
By the night zephyrs born 'neath the love-guarding moon
From that glittering mirror, the Venice lagoon
And now all is gradually dying away—
Dying away—
Dying away,
As soft distant music it floats in the air,
And slower now move the wee fingers so fair,
Lighter and lighter—
The rippling trill,
Softer and sweeter
Than tinkling rill,
Far away it is wafted, o'er valley and hill,
And see! the bright fairy-like hands are now still.

CHARLES WILLIAM FOSTER.

PASSING SHAKES.

Stabat Mater—Immateriality.

Name for a Christmas choir singer—Caroline.

A Stern choir is a Berlin institution. Madame *Rudder*sdorf ought to be a member.

The Passing Shaker, who rooms in the attic, says the furnace in his house is too much like some singers—weak in the upper register.

A Western actor claims to enact the character of Julius Cæsar under spirit influence. We have seen Eastern actors when we thought they were under spirit influence.

MARIE ROZE.

Probably one of the most popular opera singers of the day in this country is Marie Roze, who made her last appearance in opera in this country as *Marguerite* and *Helen of Troy*, in Boito's opera of "Mefistofele," a little over a year ago, being the first to appear in that character in America. She is now in partial retirement for a season, though singing in concert occasionally in and about London, where she is residing, with her husband, Henry Mapleson. Her popularity in this country is possibly not so phenomenal, if we may use the term, as is that of some others; but it is of that steady kind that is certain and steadfast. Her father, M. Roze de la Haye, was an eminent lawyer of Paris, who numbered among his clients Berlioz, Balfe, Victor Massé, Gounod, Ambroise Thomas, and others, by whom she was frequently thrown into contact at her father's table, and thus gained her taste for the operatic stage. She was born in 1850, and entered the Paris Conservatoire at an early age, making her first appearance on the stage in Harold's "Marie," making an instantaneous success. Among her early appearances was "Faust," where she sang the *rôle* of *Marguerite* with such nice feeling and discrimination as to attract the special attention of M. Flotow; and it was in this rôle that she made her London début with the Mapleson Company in London in 1872. The character of *Mignon* was created especially for her by Ambroise Thomas.

AUXILIARY NOTES.

Jennie Sargent is still at Malta.

Anna Guenther has joined the Hess Opera Troupe.

Verdi has completed his new opera of "Othello."

Blanche Roosevelt is growing in popularity everywhere.

Rossi made a great success in Philadelphia in "Edmund Kean."

Blanche Davenport is still singing with immense success at the Bellini in Naples.

Emma Thursby had a great success through Sweden, Denmark and Norway, and has returned to Paris.

The King of Bararia is engaging an operatic company for his private theatre. Among other operas to be given is "Oberon," by Weber.

Boito's "Mefistofele" was recently given five times in Buenos Ayres, and brought to the treasury over twenty thousand dollars.

Inez De Leon, a young American artist, was married in Milan Nov. 12th, to Signor Alfredo Casati, a celebrated professor of the viola.

Emma Nevada, a young Western prima donna, has just finished a very successful engagement at Florence where she sang Amina in "Sonnambula."

The opera of "Dinorah" was never given in Berlin, Meyerbeer's native city, until the 31st of October, 1881, twenty-two years after its first representation in Paris.

Anna Crane, a Boston lady, is singing very successfully at Noghérer. She has been in Italy some thirteen years, and now ranks as one of the best dramatic sopranos.

Bartley Campbell is in Chicago, superintending the production of his new play, "A Goddess of Bohemia," which is to be brought out there during Christmas week.

Minne Hauk recently appeared in "Carmen" in the New York Academy of Music for the two hundredth time. She has appeared in "Lohengrin" a hundred and thirty times.

A confectioner in Palermo has placed in his window an immense sugar statue of Theresa Singer, the celebrated dramatic soprano, as a souvenir of the enthusiasm she created there as Aida.

At St. Petersburg, Mme. Marie Durand as Margherita in "Faust," and Lillian Norton as the Queen in "Roberto del Diavolo," are both receiving enthusiastic notices from the Russian press.

"Pendragon," the new play written for Lawrence Barrett by William Young, which is simply a dramatization of the old Round Table Legends, made famous by Tennyson's "Idyls of the King," was produced at McVicker's Theater in Chicago, recently, and met with success.

Liszt received a great ovation in Rome on his seventieth birthday, his reception being attended by the principal nobility and the chief musicians, and some of his works were given by a select chamber band, and a few words spoken by him with great feebleness, indicating his great happiness at the feeling and sympathy expressed. He is growing very feeble.

Arma Harkness recently appeared at the Theatre du Chatelet, at one of M. Colonne's concerts, playing the solo violin in a concerto by Rode, and eliciting warm plaudits. The *Ville de Paris* said of her, "The young virtuoso has conquered the favor of the audience;" and *La Paix* said, "she played with an infinite charm two concertos of Rode's, and was twice recalled."

CHICAGO GOSSIP.

The Boston Ideal Opera Company gave us a two weeks most successful season at the Grand Opera House, closing Nov. 26th The reputation of this excellent company is so well known that it need but be named. The new features were, "The Czar and Carpenter," and "H. M. S. Pinafore." As a compliment Mrs. Jessie Bartlett Davis and Mr. McWade, of Chicago, assumed the role of Buttercup and Captain Corcoran respectively, and Miss Phillips and Mr. Whitney graciously stepped down and out for the time. It is only stating an axiom to say that Marie Stone, Miss Burton, Messrs. Whitney, Barnaby, Karl, Fessenden, McDonald and Frothingham are good and do excellent work; also the company as a whole. Chicago always greets the Ideals cordially. The Comley-Barton season of "Patience" at Haverly's Theatre, was a failure because it was a poor company, a valid reason. Per contra "The Royal Middy" at Haverly's by the Emelie Melville company drew large houses and was a success. Comments unnecessary. I wish to remark, however, that a slack-twisted enunciation is the chronic weakness of the Melvilles. Also that the Ideals deserve special mention for their thoughtfulness in this particular.

The Slayton Lyceum course brought us Annie Louise Cary, the Temple Quartet and Carlyle Petersilea of Boston for one concert Dec. 8th. Thanks. Miss Cary was in excellent voice and thrilled the great audience as she is wont to do. Would that we had more singers with *heart* and *soul* as the two conspicuous elements in the voice, guided by a high order of culture and intelligence. A virtue, to be such, must be positive. The Temple quartet—Geo. J. Parker, Geo. W. Want, H. A. Cook and A. C. Ryder—gave us a clear, round, plump performance. The unity was beautiful and the ensemble complete. We have heard good male quartets in Chicago, but the Temple gave them a noble pattern. To reach such a degree of completeness both voice and culture, with much practice together, are requisite. Mr. Petersilea displayed superb technique and artistic finish in the performance of his numbers. It was verily like thunder from a clear sky for a Chicago audience to give a double encore to a piano-forte performance. If "lightning never strikes but once in the same place," yet the demonstration was a compliment, well merited. The concert as a whole was one of the very best of the season.

S. G. Pratt gave a grand concert principally of his own works, vocal and instrumental, Dec. 3d. The vocal numbers were from his opera (in MS.) "Antonio." Mr. Pratt played his "First Grand Polonaise," "Mazurka-Minuet," "Fantasie Caprice," "Balladine," "Antique Minuet and Pastoral," "Meditation Religieuse," and "Second Grand Polonaise." He was assisted by Clara D. Stacy, Mrs. Bartlett Davis, Jennie Dutton, Messrs. Royenbecker, Nitschke, Allen, Eicheim and Gloss (string quartet) the Chickering Quartet (male) and Bernhard Mollenhauer, the noted violinist of New York. Mr. Pratt is a conscientious and hard working man, well deserving of encouraging success.

Emil Liebling gives piano-forte recitals every Saturday evening in Chickering Hall—the piano-forte rooms of Pelton, Pomeroy and Cross. He plays excellently excellent programmes. They are models for the student and ripened fruit to the scholar.

Frederick Boscovitz, one of our most talented pianists, gave a recital at the Palmer House Dec. 5th, in the assembly room, to a large, cultured and appreciative audience. The *pièce de résistance* was a concerto for three pianos and String Orchestra (triple concerto) by J. S Bach (first time here), in three movements, Allegro maestoso, Alla Siciliana, and Allegro. Mr. Boscovitz had the valuable assistance of Mattie Leidigh and Caroline Schneider, as pianists, Emma Heckel, of Cincinnati, as vocalist.

The Emma Abbott Opera Company opened at the Grand. Dec. 12th, for one week. Miss Abbott's success in Chicago appears to have been predestinated! The Paine-Broccolini Comic Opera Company gave "Fanchette" and "Rose of Auvergne" at the Grand Dec. 11th. Before May next the Apollo Club will have given "The Damnation of Faust" and "Messiah," and our Beethoven Society Mendelssohn's "Hymn of Praise," and Saint Saen's Christmas Oratorio "Noel," with chorus, organ and orchestra.

By the way, Mr. Tomlins tells the festival chorus to pronounce "my" like *mah-ee!* He shouldn't Messrs. Lewis, Eicheim and Miss Ingersoll give excellent chamber concerts once a month, and Mr. H. Clarence Eddy continues his organ recitals. Chicago will be musically alive the balance of the season until the arrival of Patti in March, when we shall reach the climax.

H. S. PERKINS.

PASSING SHAKES.

A pianist's work is mostly play.—[*Musical People.*] Yes; but he has been known to pedal music.—[FOLIO.] And when tired of this we have seen him get the twist on some heavy chords.—[*Burlington Enterprise.*] Got the hang of it at once, didn't you?—[*Newton Republican.*] We will suspend judgment for the present on these puns.—[*Elevated Railway Journal.*] Yes; it is about time to drop this kind of play. — [*Somerville Journal.*] Several of these latter puns are a "gallus" lot.

The Passing Shaker was going down street one day recently, when he met a well-known member of Mary Anderson's company, who had his face all tied up. "Hollo!" was the salutation of the Passing Shaker, "what's the matter with your face?" "Neuralgia," was the response. "How did you get it?" was asked. "Oh, simply enough. The regal, icy Mary, in the love-scene with me last night, gave me a genuine kiss instead of the make-believe that she usually indulges in, and the shock was so great that it gave me a violent cold, and neuralgia is the consequence." "Good-morning." "Good-morning, sir."

AUXILIARY NOTES.

There are rumors of another theatre in Boston.

Sol Smith Russell reports good houses all through the South.

The Washington papers call Blanche Roosevelt "the pet of the concert stage."

Boito's new opera, "Nero," will be produced at the Carlo Felice of Genoa this winter.

"The Colonel" has passed its three hundredth night at the Prince of Wales Theatre, London.

Emma Abbott did an immense business the first week in December through the interior of Michigan.

Von Bülow's Beethoven cyclus at Berlin will take place at the Singakademie, Jan. 4th, 5th and 6th.

Aimée is acting in comedy in the French provinces. She has lost her voice and almost all her money.

Henrietta Page has been engaged as contralto at the Church of the Unity, in Boston, and Charles R. Adams as tenor.

Adelaide Randall and the entire Hess Acme Opera Company were received with great favor by both press and public in Cincinnati.

Friedrich Kiel's new symphony in A flat, produced, Nov. 23d, at the Berlin Singakademie, is highly spoken of by the German papers.

Fanny Kellogg has been engaged as one of the soloists at the St. Lawrence International Musical Convention at Ogdensburg, Jan. 26th and 27th.

George S. Knight, the popular actor, who is unquestionably the best in his line, was once a clerk in the Philadelphia publishing-house of J. B. Lippincott & Company.

Liszt's 70th birthday was celebrated by a Liszt concert at the Brighton Aquarium, the only place in England, I believe, where the anniversary was observed, says London *Figaro*.

William H. Sherwood, Boston's popular pianist, gave a grand piano concert at the Philadelphia Academy of Fine Arts on Wednesday afternoon, Dec. 14th, to an appreciative audience.

Georgia Cayvan, who has been playing Hazel Kirke, has retired from the company, for the purpose of playing *Queen Jocasta*, supporting George Riddle, in "Œdipus Tyrannus," through the leading cities.

Maude Harrison assumes a boy's character in "Lights o' London" when brought out at the Union Square. She makes a sweet young woman, but the superlatives must be brought out to describe what a sweet little boy she made.

It is stated that Marie Geistinger has been engaged by John A. Stevens to appear at the Windsor Theatre in the spring. Mr. Stevens and his manager, genial Daniel B. Hopkins, have made several excellent hits so far in the season, and it is very probable that the problem of the success of a theatre in this locality has been solved satisfactorily.

SIG. A. FARINI'S SECOND CONCERT.

Signor A. Farini's second grand operatic concert took place at Union Hall, Dec. 6th, this time for the benefit of one of his pupils, Miss H. E. Skoog, and we are happy to state the house was crowded, and are sure the receipts will add a great deal to the purpose of completing her musical education. Miss Skoog has a light and very pleasing soprano voice, and acquitted herself very creditably in her numbers. Had it not been for a severe cold and timidity, which naturally occurs on the first appearance, we feel sure she would have done even better. We shall continue to watch her progress, and hope it will be a good one. The palm of the evening must be accorded Signor Farini for the magnificent rendition of the "Wanderer," by Schubert. We have seen criticisms of the late Henry C. Watson, of New York, who pronounced the Signor's rendition superior to any other in New York, and we really must say not a word was said too much in his favor. Such modulation from piano to forte, decrescendo and artistic breathing, we have seldom heard in our concert halls. In response to a well-deserved encore the Signor sang the "Vagabond," full of vim and fire.

Next to the Signor came Madame Hunking, with her "Nightingale's Trill," and Miss Reed with a cavatina from Lucrezia, "Come Bello." Both ladies sang beautifully, and we can see a vast improvement since Mme. Hunking's first appearance. Her voice is gaining considerably in power and cultivation. Mme. Selika sang the "Staccato Polka" very creditably. Miss Marie Strong's solo was received with flattering applause; her voice, as well as Miss Annie Burton's, who sang "Good-night, Farewell," exquisitely, is developing to a powerful, sympathetic and voluble contralto. We cannot help noticing the improvement from time to time, and are astonished over the work the Signor accomplishes with his pupils. Mr. Thorndike sang the "Grave on the Heath," full of fire and precision, with the intelligence of a head-going artist. Mr. Wentworth gains the favor of the Boston people from one appearance to another. As evidence, one of our leading prima donnas who was present at the Signor's last concert, and who made her appearance with Cary, in Milan, sent him the following compliment: "Mme. C. Piccoli offers sincerest congratulations to Mr. Wentworth for his fine voice and method, and assures him of her heartiest appreciation of his talent, which she considers of a high order and worthy of serious study." Mr. Walton appeared in place of Signor Fiumara on account of indisposition, and sang a great deal better than on his first appearance.

We had hardly a fair chance to judge Miss Carter's voice, as she labored from indisposition, and reserve our criticism until the next opportunity. We congratulate the Signor upon the acquisition of Miss Addie E. Reed. She will no doubt make quite a success in his chamber operas, which will begin the last week in January, and there is no doubt that, with such hard and earnest work as Signor Farini has put in so far in Boston, our public will deservingly appreciate his labors.

DION BOUCICAULT

Dion Boucicault is again in America, and has been directing the final rehearsals for his appearance in "The Colleen Bawn," at the Boston Museum, on Christmas Eve. He will play a five-weeks' engagement here, appearing in a round of his favorite characters, and is sure of packed houses through the entire engagement, as he is very popular in Boston.

OUR PORTRAIT.

The portrait of Adelina Patti is one of the best we have given lately, and will delight the thousands who wish to see the face of the charming songstress who has been creating such a *furore* since a competent and enterprising manager took hold of her. We shall continue the list through the year by a presentation of other notable people, making twelve charming lithographs, besides other attractions, that can be obtained for a dollar and sixty cents.

A piano recital was given at S. W. Cole's music rooms, Portsmouth, N. H., on Wednesday evening, Nov. 23, by John Orth, when selections were given from Beethoven, Schubert, Chopin and Liszt. It gave great satisfaction to the audience in attendance.

Abbie Carrington, pupil of Harry Wheeler of Boston, will sing the leading *rôles* of the following operas in the Strakosch Opera Company this season: "Il Trovatore," "Ernani," "Il Flauto Magico," "Aida," Filina in "Mignon," "Lucia," and "La Traviata." After singing in Baltimore, Washington and Philadelphia, the company will go to New Orleans for a season of ten weeks.

PASSING SHAKES.

It is a bad year for rings. The Ring Theatre at Vienna has just been burned.

Herr Schott is a great exponent of the Wagner theory. He ought to be a big gun, and raise a great deal of noise and smoke.

Clara Louise Kellogg has done it at last.—[*N. Y. Mirror.*] Isn't the *Mirror* a little too previous? Miss Kellogg's marriage does not take place until spring.

A squib is going the rounds that Pearl Eytinge has written a play called "Comin' Thro' the Rye," but it omits to state how much Rock is employed to sweeten it. [*Philadelphia Item.*] Maybe she expects to get taffy enough for that.

Not satisfied with daubing up plates, cups and saucers, the æsthetics are now painting old-fashioned dinner gongs. It must be admitted, however, that these pictures are fine in tone.—[*Philadelphia News.*] Thought they were rather "loud."

What does this, from the Boston *Times*, anent the editor of the *Folio* mean? "A spoonful of Cochituate water will now spoil the taste of a fellow's whisky."—*Earl Marble.* That *is* considerable water for *you.*" [*Kunkel's Musical Review*] What does it mean? We give it up. We do not understand the spirit of it.

Mme. Janauschek came near losing $45,000 worth of diamonds after playing in New Haven at a matinée recently. [*Ex*] Possibly the lady does not deserve the usual advertising because she did not lose the jewelry, yet it is to be hoped that the itemizers will ignore that little fact, and give her the full benefit of the intent.

The grave of the man that carved the phiz of Lawrence Barrett for the November *Folio* is already sadly neglected. [*N. Y. News.*] We have seen better pictures, that is true; but it was the best we could do under the circumstances, as Lukens had all the best talent of the country engaged on portraits for "The First Century of American Humor."

A CARD.

Having disposed of my interest in the music business in Austin, Texas, to Messrs. Hazzard, Raymond & Co., I take great pleasure in recommending this young firm to my many friends and patrons. Mr Hazzard has been with me the past seven years in business and is well known throughout the State, and his associates bring sufficient capital to enable them to buy strictly for cash. I bespeak for them a very large trade. C. T. SISSON.

C. T. SISSON, so long and favorably known throughout Texas, has sold out his music store in Austin, Texas, and concentrated his capital and energies in his Waco store, and it is his intention to make that establishment the great emporium of music for the Lone Star State. Parties wishing to purchase anything in the music line can always be assured of honorable treatment and fair dealing. Mr. Sisson would be pleased to receive the address of every musician throughout Texas, and to all sending it he will send one of his imported French Christmas Cards, ordered for the pleasure and benefit of his patrons. Address C. T. Sisson, Waco, Texas.

MRS. E. ALINE OSGOOD.

At the farewell reception given to Mrs. E. Aline Osgood at the Marlborough Rooms, London, on the eve of her return to America, at which gathering a large number of ladies and gentlemen well known in literary and theatrical circles were present, "to do honor to the fair American songstress," in the language of the London *Court Circular*, and at which Arthur Sullivan presided at the piano, the following verses sent by Saville Clark were printed on the programme of exercises:

A voice came from the far-off west,
That like a silver trumpet rang,
It filled the heart in every breast
With strange emotions when she sang,
We wrote her name upon the scroll,
That tells of Honor's highest prize.
The while she charmed us with the soul,
That shines from out those earnest eyes.

She conquered by the spell divine,
That none who heard her could withstand,
And many an abler pen than mine
Has made her famous in the land.
Too well we knew our sweet Song-Queen
Must leave us, faring over sea,
Yet take our benison, Aline,
When we are desolate of thee.

Let seas be smooth, and winds be fair,
What time the sea-bird on still wing
Will poise him, motionless in air,
That haply he may hear thee sing.
And though our paths lie leagues apart,
While we forget no single tone,
Think sometimes of each English heart
That beats responsive to thine own.

AUXILIARY NOTES.

"Hamlet" is to be given for the first time in the Greek language at Athens in January, 1882, by a company composed of Greeks

"The Messiah" will be given at the Fourth Presbyterian Church in Syracuse, N. Y., by the students of the Syracuse University, some time in January, under the direction of Prof. Evans.

Blanche Roosevelt has joined the Strakosch Italian Opera Troupe, and will sing in the rôles of *Margherita* in "Faust," *Michaela* in "Carmen," *Isabella* in "Roberta," and *Violetta* in "La Traviata."

Mme. Albani, the great contralto, has purchased a charming villa at Ville D'Auray which she has named Villa Cenerentola, in memory of her former triumphs in Rossini's opera of "Cenerentola."

Fanny Davenport has been doing Lady Macbeth, and in her presentation of the play uses the musical selections from Verdi's opera, nearly forgotten, instead of that by Matthew Locke that is usually given.

"Little Red-Riding Hood" is to be given at Masonic Temple, Twenty-third Street, and Sixth Avenue, New York, during the Christmas holidays. Fifty young ladies and gentlemen and two hundred children will take part in it, and it will be directed by Prof. W. Mason Broad, under the auspices of Rev. T. A. O Connor.

Alwina Valleria will be in the Carl Rosa English Opera Company, which will begin a London Season on the 14th of January.

Guila Valda, a young American prima donna, seems to be gaining that right to be placed among the fine artists of the day. She has just accepted an engagement for the Fenice at Venice to do Elsa in "Lohengrin."

Maurel, the baritone, has made the musical sensation of the age as Amonasro in "Aida" in Barcelona The correspondent of *Il Trovatore* says he electrified the public in the duett with Aida in the second act.

Castelmary the basso, and Storti, the baritone, who were here with Strakosch, the season of '78, '79 and '80, have been singing in "William Tell," at Buenos Ayres. Castelmary has also secured a signal triumph in the title *role* of Boito's "Mefitofile."

Sarah Bernhardt is called by the Italian papers the Patti of actresses, as she receives 5000 frances a night at the Theatre Annonia in Trieste. She is now making the tour of Russia, and from there to Greece, then to Rome and a tour of the larger Italian cities.

Clara Louise Kellogg will be married in the spring, retire from both stage and concert platform, and reside in Europe. Her voice is failing very fast, as those know who heard her recently in Boston, and she would have done better not to have attempted to sing this season.

Genevieve Ward will appear in Paris early next season in a round of Shaksperean characters in French. She is said to be the only American actress who can speak French so perfectly as to give her audience the impression that she is a French woman "to the manner born."

W. S. Gilbert has completed the libretto of a new opera, founded on his own "Princess," a work entirely unknown in this country. Arthur Sullivan has promised the music by April, until which time "Patience" is expected to hold the boards. It will be rather spectacular.

Jennie Sargent is making a number of decided successes abroad, following her recent triumphs in several of the smaller theatres by a triumphal *début* at Malta on the 3d of November as *Amina* in "La Sonnambula." The Italian papers are unanimous in praise of her, one of them saying that "not since Albani has there been one who was her equal in voice and style."

Advices from England show that Isabel Stone is having decided success in concertizing, having a great many engagements ahead, in oratio and ballad. She sings in "The Messiah" at Guildhall on Christmas, and at Edinburg and Glasgow, Scotland, Jan. 10th and 14th. She recently sang to Sir Michael Costa, at his request, and at his residence, and he expressed great pleasure, saying to the lady that she must not think of returning to America for three years, as her voice had just the quality now needed there in oratio and ballad.

PASSING SHAKES.

What is a music-store without a masher?

F. P. Charvat advertises in the New York *Clipper* for a ghost show. He had better take Anna Dickinson.—[*Detroit Chuff.*] But she has not a ghost of a show.

It is now said that the reason Chicago and St. Louis actors and actresses do not oftener appear in Shakspearean or burlesque characters is because they cannot get their tights on over their feet.

Amateur—"Will 'Ten Nights in a Bar-room' be seen in Boston soon, do you think?" Possibly. We saw fifteen or twenty in a bar-room when the Knight Templars had their last celebration here.

"The Sweetest Kiss of All" is the title of a new piece of music. But what is the sweetest kiss of fall to the sweetest kiss of spring, when the air is full of the songs of birds and the scent of lilac blossoms?

Maretzek sues Adelina Patti on an old score. —[*New York Commercial Advertiser.*] He is after Patti's notes.—[*Boston Transcript.*] Should think the account had stood so long that they would bar it out.

The drummer of the brass band always makes the biggest hit of the evening.—[Folio.] A horn between the acts is more popular with many men.—[*Boston Commercial Bulletin.*] And it is not the cornet, but the corn drunk, that makes the most music.

An exchange asks if fishermen castanet for Spanish mackerel? If we were the fisherman, we'd 'mandoline.—[*Exchange.*] Yes; but would you guitar bite?—[*Boston Advertiser.* We'd try more cymbal means.—[*Musical Herald.*] Yes, if you wished to catch a "big fish," like Shakspere, you might try a cymbel-line.

As Christmas falls this year on Sunday, it will be celebrated in Chicago on Monday. Chicago men are very conscientious, and would not think of starting a spree on Sunday.—[*Philadelphia News.*] Later accounts indicate that they will begin the celebration immediately after the theatres close on Sunday night.

The Passing Shaker came in the other day, and said that he heard a remarkable rumor on the street which he presumed was true. It was that several noted confidence women and pickpockets had arrived in town, and the police were on their track. They will probably be arrested soon, as they are said to be inveterate theatre-goers, and one of their peculiarities is to wear very large hats at their visits to places of amusement.

Leadville folks like the play of "Romeo and Juliet," but they want a boxing match, a horizontal bar act and the can-can introduced in the ball-room scene.—[*Boston Post.*] Well, why not Leadville as well as Boston? It is not a great while since a well-known theatrical manager in Boston advertised the fact that he had engaged a well-known wrestler to appear in the wrestling scene in "As You Like It." And Boston is no hog in such things.

THE FOLIO.

BOSTON, MASS., ... JANUARY 1882.

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J. ASTOR BROAD'S cantata of "Little Red Riding Hood" has just been republished in London.

ANY book or piece of music in White, Smith & Co.'s catalogue is sent free of postage upon receipt of the advertised price.

C. A. WHITE'S brilliant song of "O Restless Sea!" has just been republished in London by the Tonic Sol-Fa Agency. It bids fair to be as popular there as in America.

Bessie C. Hamlin, who was one of Madame Rudersdorf's pupils, is singing in the Cathedral in Albany, N. Y., and teaching in the convent there with great success.

FULL outfits of costumes for both the Cantatas, of "Ruth" and "Joseph," may be rented at reasonable prices by addressing the composer, J. Astor Broad, Worcester, Mass.

S. W. STRAUB, of Chicago, closed a musical convention at Berrien Springs, Mich., Oct. 5th, and commenced one at Buchanan, Mich., Oct. 10th. About 100 singers participated in each convention.

THE Second Chamber Concert was given by Calixa Lavallée, assisted by Daisy Hall, Mezzo-Soprano, Alfred de Sève, Violinist, Wulf Fries, Violoncellist, and Albert F. Comnut, Pianist and Accompanist, at Union Hall, Dec. 2, and was a fine success in every respect.

"WHEN The Stars are Shining Bright," a new concert waltz song by Charles D. Blake, is destined to become very popular, being one of the composer's best efforts. It is dedicated to Miss Alice Evelyn Pullman, of Chicago, and has a fine chromo picture accompanying the title.

"JOUSSE'S Catechism of Music, and Burrowes' Guide to Practice," is one of the most valuable little works issued by White, Smith & Co. An Eclectic primer for piano-forte music has been added, compiled from the works of Richter, Lobe, Marx and others, the whole edited and partially re-written by Louis C. Elson. Price 20 cents.

MUSIC TEACHER'S POCKET REGISTER.—Mr. Wm. E. Foote, of this city, has issued in very handsome form a Music Teacher's Register. It is the most complete register and account book for teachers we have ever seen, and we are certain that no teacher will be without one of them after examination.—*Chicago Tribune*, Sept. 22, 1881.

J. ASTOR BROAD'S dramatic cantata of "Joseph" has long been before the public, and become deservedly popular among choral societies, musical festivals, conventions, glee clubs, and in the social circle. It contains full directions for dramatic representation, and will doubtless continue to stand in the same high favor that it has in the past. Price 75 cents.

"RUTH, THE MOABITESS," a cantata, of medium difficulty only, adapted to the use of choral societies and the home circle, contains full directions for the dramatic performance of the composition, and will be found to be adapted admirably for parlor representation or by Sunday schools or other organizations. It is by J. Astor Broad, and has received high commendation. Published by White, Smith & Co. Price 75 cents.

A Musical and Literary Entertainment was given at Temperance Alliance Hall, Springfield, Ill., on Tuesday, Wednesday and Thursday evenings, November 15, 16 and 17, 1881; at which, among other attractions, Mrs. G. C. Smith sang C. A. White's songs of "A Bird From O'er the Sea" and "Moonlight" to great acceptance; and one of Mrs. Smith's own compositions, "Moorland Warblings," was sung by Mrs. Harvey

"LITTLE BIRD," by W. A. Briggs, one of the series of Four Little Songs for soprano, is a pleasing little song for the home circle, its melody simple, and its sentiment sweet.

"Two Little Birds Are We" is a charming song arranged as a duett for the children, with words by G. Russell Jackson, and music by C. A. White. It has a beautiful chromo picture on the title page.

WE learn that Helen E. H. Carter has severed her engagement with the Grayson Opera Company, and for the present will devote her time to concert engagements and to teaching. She can be addressed at 51 Warren Avenue or in care of White, Smith & Co.

WHITE, SMITH & CO.'S new and improved edition of the Pianoforte Primer, containing the rudiments of music, is calculated either for private tuition or teaching in classes, and a guide to practice, by J. Burrowes, has been added. This is suited admirably for its purpose, and is sold at the low price of 60 cents.

THE Urbana (O.) Choral Society gave a Bach Columbia Concert Monday evening, Nov. 28th, which was a great success; and it has been followed since by three recitals, on Dec. 5, 12, and 19. They give "The Messiah" on Dec. 26th, and a Handel Chamber Concert on Feb. 6th. It is in a flourishing condition, and is an honor to the city.

THE children who are fond of private theatricals, and number good voices among them, often desire to go further and indulge in a little operetta. Among those best suited to this purpose, "Grandpa's Birthday," by C. A. White, will be found to appeal to the strong filial affections of the children, and appeal directly to the loyal feeling for the home circle that is and should be a prominent feature of every family. It is published by White, Smith & Co. Price 25 cents.

THE BEST READING.—Every family that desires to provide for its young people wholesome and instructive reading matter should send for specimen copies of the *Youth's Companion*. Its columns give more than two hundred stories, yearly, by the most noted authors, besides one thousand articles on topics of interest, anecdotes, sketches of travel, poems, puzzles, incidents, humorous and pathetic. It comes every week, is handsomely illustrated, and is emphatically a paper for the whole family.

"RED Riding Hood's Rescue," by J. Astor Broad, is one of the most popular juvenile operettas of the day, its fame having gone beyond the limits of our country, leading it to be republished abroad. The version of the story chosen for this operetta is the one where the woodman comes in, in season to rescue the child, by which means a dramatic climax is reached, and the unities preserved. Published by White, Smith & Co. Price 50 cents.

MUSIC TEACHER'S POCKET REGISTER, is the title of an invaluable account book just issued by Mr. Wm. E. Foote, and published by the *Legal News Co.* This little book is so compactly and systematically arranged that the name of the pupil, the time of the lesson, the number, the price, payments, &c., &c., may be strictly kept without the least trouble. Music teachers will find it just the thing they have long sought for.—*Saturday Evening Herald*, Chicago, Sept. 24, 1881. Sent by mail on receipt of 75 cts. Address, WM. E. FOOTE, Legal News Office, Chicago, Illinois.

SOME time since we stated that there was a great rush to Denton & Cottier's for that universally popular song, "When the Leaves Begin to Turn," and how the supply was exhausted. Well, the rush is by no means over, although the firm again ordered an extra large number. The fact is, C. A. White, of the firm of White, Smith & Co., has made a tremendous hit in his production of waltz songs, and there is a "craze" over his pieces that must result in filling the coffers of the firm. Over 300,000 copies of the above-mentioned song have been sold, and there are several companion pieces, so to speak, that have had almost as great a sale—*Buffalo Evening Express.*

A new musical society in Nashua, N. H., called the "Orpheus Club" was organized Oct. 1, 1881, after the English plan, and is composed of twenty-eight picked male voices, with six female alto assisting the first tenors. Rev. Jacob LeRoy is president, Geo. H. Hatch, secretary, C. O. Andrews, pianist, and E. M. Temple (at present tenor at Dudley St. Baptist Church, this city) is the conductor. Their first of a series of public recitals and concerts occurred Nov. 28th, and the local papers are very loud in praise of the performance. Anna March, soprano, assisted with solo and obligato parts. The club is supported by associate members, and as evidence of the general interest manifested by an appreciative public, we are told that the demand for season tickets has far exceeded the limit decided upon. A growing interest in part song singing by male voices will undoubtedly lead to the formation of many clubs similar to this one where first tenors are wanting, and much credit is due our Nashua friends for making the experiment so success-

THE Cecilia Quartette are having great success, and wherever they go are well received and invited to come again at an early date. A grand concert with Annie Louise Cary is soon to be announced with the Quartette. On the occasion of their appearance at Portland recently a local paper said, "The selections of the quartette were all in good taste and well calculated to display the range and expression of which their voices are capable. The particular charm conveyed by their singing is the clearness and precision with which they utter every note, and the chord obtained by the perfect blending of the contralto with the soprano." The following are the ladies composing the quartette: Nettie A. Milliken, First Soprano; Belle Bartlett, Second Soprano; Margaret Bryant, First Contralto; and Jennie King Morrison, Second Contralto.

THE *London Lady's Pictorial*, speaking of Isabella Stone, who lately appeared in one of the series of Mr. De Long's popular concerts, in Manchester, says, "As a corroboration of what we have advanced in favor of Miss Isabella Stone's merit, we are happy to say that she scored a very marked success. Her first song was the cavatina from *Les Huguenots*, 'Nobil Signor,' originally written for a soprano, as may be known. Her second was 'When the heart is young,' by her compatriot, Dudley Buck, and the plaudits that greeted her after each rendering were extremely flattering; as also were the gifts of flowers presented to her. No personal interest in the lady induces us to write in these high terms of her, but we do so because we think that musical England should be glad to find that a void, existing during the absence of Mrs. Osgood, should be so ably filled. Miss Stone's dress, of cream colored satin, trimmed with point lace and violets, the corsage being deep-pointed, was greatly admired."

THE concert tour of Annie Louise Cary and Carlyle Petersilea is meeting with great success everywhere. The following recitals appeared in the Wilmington (Del.) *Home News:* "Petersilea's playing was magnificent. There have been in this city but two players of equal ability—Rubinstein and Joseffy—and Mr. Petersilea, to a very great extent, combines the crowning excellences of both of these great artists. In his selections he was very fortunate. In the 'Concert Etude,' by Rubinstein, he played with all the force and delicacy of the composer himself, and there was nothing left to be desired. The second piano solo was changed, and Mr. Petersilea gave the wonderful variations on a theme by Handel, with a marvellous display of virtuosity. Petersilea stands in the very front rank of pianists, and for a combination of good points he has no superior. His touch is crisp and unerring, his expression is consummate, and his shading of a passage is beautiful, now soft and delicate, and then grand and sweeping in power. He came here unheralded, except in 'small type,' but it was not long before even Wilmington's audience discovered that a great musician was before it."

THE *Cincinnati Enquirer*, on the occasion of Signor Jannotta's farewell testimonial concert, previous to his appearance again in Boston, spoke as follows: "Signor Jannotta's friends came out in goodly numbers last night to testify to that gentleman, at the complimentary and farewell concert given at "Pike's," their high appreciation of him as a gentleman and teacher, and their regret that he was to take his departure from among us. Signor Jannotta's success in Cincinnati has been great. He has always been a hard-working, painstaking instructor, and has never undertaken what he could not and did not accomplish. He is thoroughly qualified in every way for his chosen profession, which stands so high among the "refined arts," and combines with his rare intelligence the nice and delicate instincts of a gentleman. Well-bred, affable and polite, he is always a genial companion, and study and reading have made him capable of imparting information on many subjects other than music. During the twelve years he has resided in Cincinnati, Signor Jannotta has done much toward creating in our people a love and taste for the pure and good in music, and has added greatly to the musical fame of this city. He has many warm friends here who will sincerely miss him, and who regret that circumstances and the changes of fortune call him from us. Wherever he may be, in Boston or elsewhere, the good wishes of many admirers and friends in the Queen City of the West will follow him. The audience that greeted the Signor and those who volunteered their services last evening comfortably filled Pike's. It was composed of our very best people, and many of the musical professions were scattered through the house. The ladies were in elegant attire, and many of the gentlemen in full evening dress, making a brilliant assemblage. Musically the concert was an artistic success. But few concerts have ever been given in Pike's that so thoroughly pleased and gratified the audience. The selections were all strictly classical, and yet not so severe as to tire the audience, and when the last number was given the people went away, not tired, but refreshed by the charming entertainment. The selections were given with great spirit and warmly greeted. All the artists seemed to

MUSIC OF THE NUMBER.

We would call especial attention to the large and varied assortment of music given in this number of the FOLIO. It is not necessary to enumerate it; but a reference to it will show that it is no idle claim of the publishers when they insist that they not only give first-class music, but with each number an assortment that they could not get apart from the FOLIO for less than from two to three dollars, and by this means it costs but fifteen cents.

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The holiday books advertised in another column should not be overlooked. Music with a gilt dress affords material for a fine present, and is doubly agreeable when seen on the piano or in the rack. We would call the especial attention of our Western customers to this list and our miscellaneous music assortment as well. Orders from the West should be sent to the Chicago house.

AUXILIARY NOTES.

THE Melville Opera Company give "Patience" at Central Music Hall, Chicago, Christmas week.

"Carmen" holds its popularity wonderfully Every representation given of it during the New York season by Her Majesty's Opera Company has packed the Academy of Music. The same result will doubtless be seen at the Boston Theatre.

Edwin Booth will not probably be seen in America after this season for a number of years, as the favor with which he was received in England last year will doubtless result in his staying there a long time when he goes there again next season.

Oscar Wilde's new drama in blank verse was to have been produced at an Adelphi morning performance on December 17th. The subject is one of Russian political oppression, and Mrs. Bernard-Beere is the heroine. It is called "Vera." The London *Figaro* says, "Let us hope it will be vera good."

The Ivers & Pond Piano Company are reaping the harvest they so richly deserve for their enterprise and liberal advertising and dealing with their numerous agents and customers. They make a strictly first-class piano at a reasonable price. Their new factory, at Cambridge, will soon be completed, and with the increased facilities thus obtained they hope to be able to fill all orders promptly.

The 291st weekly musicale of the Richmond (Va.) Mozart Association took place Dec. 8th, and consisted of a presentation of Charles Selby's operetta of "The Bonny Fish Wife," with Caroline Richings Bernard as *Miss Thistledown* and *Maggie Macfarland*, and Pierre Bernard as *Gaiters*. It is this association that has for its house-bill the lively and largely quoted *Richmond Baton*, the editor of which the genial wit and humorist, Dr. Leigh Burn.

For the Month Ending Dec. 20, 1881.

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Written expressly for, and sung by Sam Lucas, in his great personation of Uncle Tom, in Uncle Tom's Cabin.

Words by GEORGE RUSSELL JACKSON.

Music by C. A. WHITE
Author of "Old Home aint what it used to be." "Ise gwine back to Dixie."

Not too Fast.

PIANO.

VOICE.

1. Oh, de old man's so tired dat he can't hard - ly walk, But its here he's a - gwine for to stay. And so now hon - ey Li - za you
2. Oh, de Lord will pre - serve me where eb - ber I go; Fo' to Him I'm a - gwine to keep close. If I go far a - way down de
3. Oh, I knew dat de mis - sus will feel ber - ry bad, Fo' to part from her old Un - cle Tom. And my young mas - sa George he will

PIANO.

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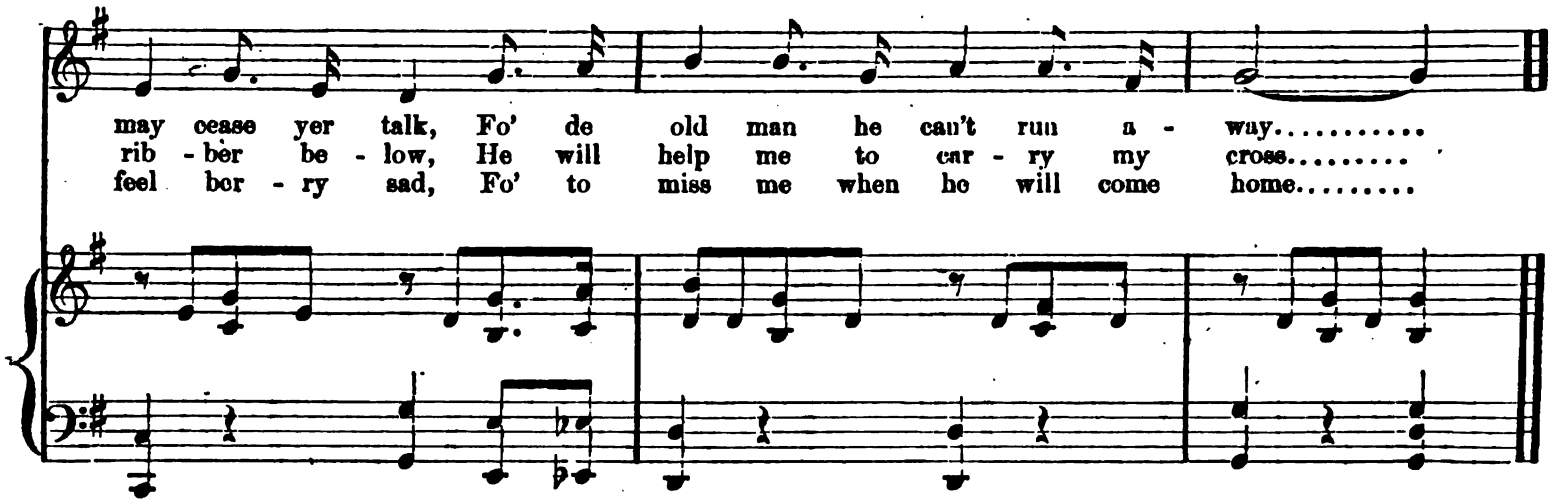
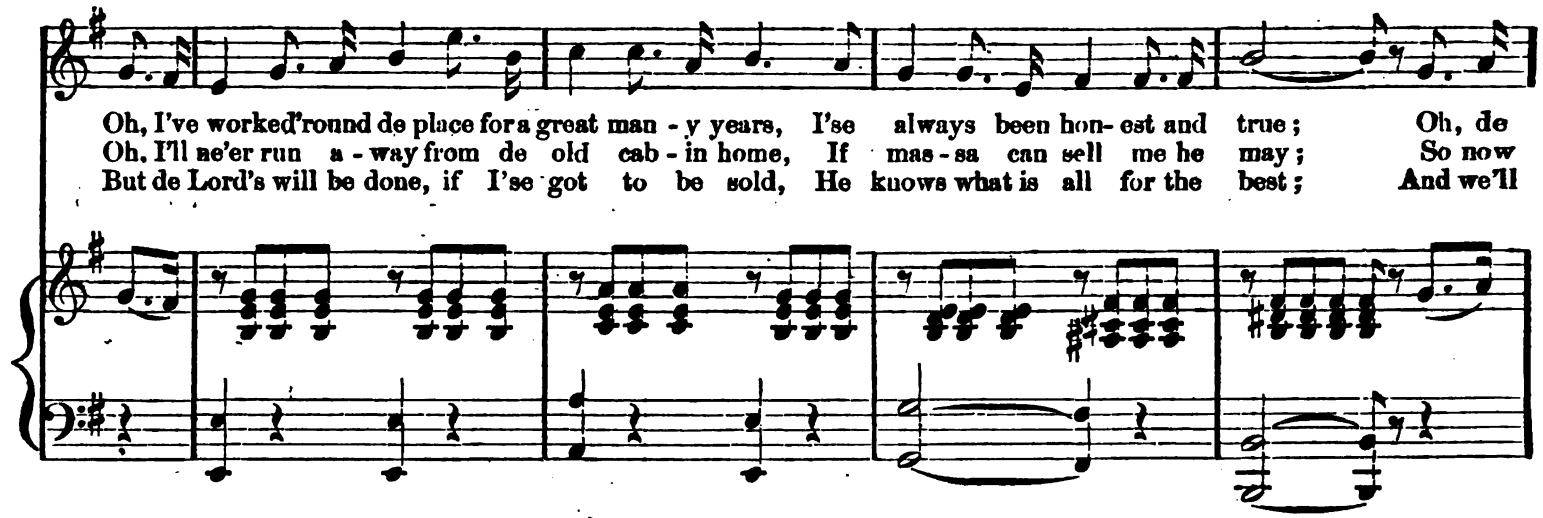
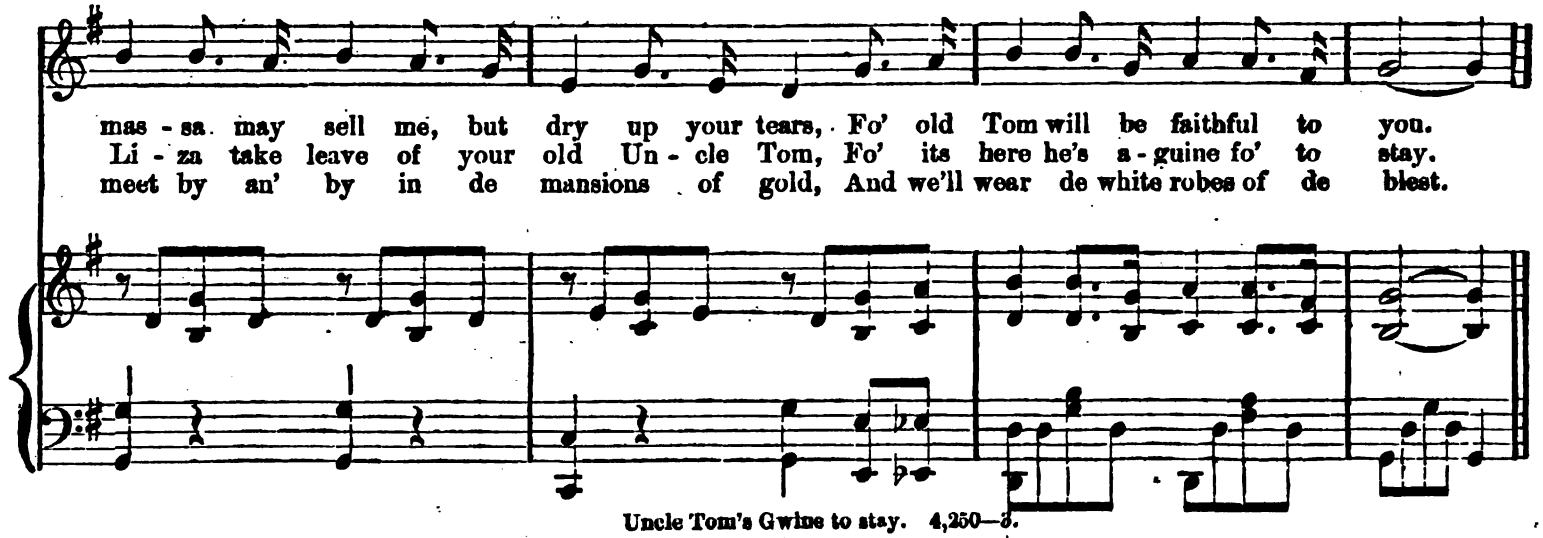

may cease yer talk, Fo' de old man he can't run a - way.....
rib - ber be - low, He will help me to car - ry my cross.....
feel ber - ry sad, Fo' to miss me when he will come home.....


Oh, I've worked'round de place for a great man - y years, I'se always been hon- est and true; Oh, de
Oh, I'll ne'er run a - way from de old cab - in home, If mas - sa can sell me he may; So now
But de Lord's will be done, if I'se got to be sold, He knows what is all for the best; And we'll


mas - sa may sell me, but dry up your tears, Fo' old Tom will be faithful to you.
Li - za take leave of your old Un - cle Tom, Fo' its here he's a - guine fo' to stay.
meet by an' by in de mansions of gold, And we'll wear de white robes of de blest.

5

CHORUS.

A good effect produced if this be sung as an invisible Chorus.

ad lib.

Sop.

Un - cle Tom, ... Angels call,..... And the old man am read - y to go. Chloe

Alto.

Un - cle Tom, An - gelscall, And the old man am read - y to go.

Tenor.

Un - cle Tom, An - gels call, And the old man am read - y to go.

Bass.

Piano.

dear dry your tears and for me hab no fears, For de good Lord will help me I know.....

Dry your tears, hab no fears, For de good Lord will help me I know.....

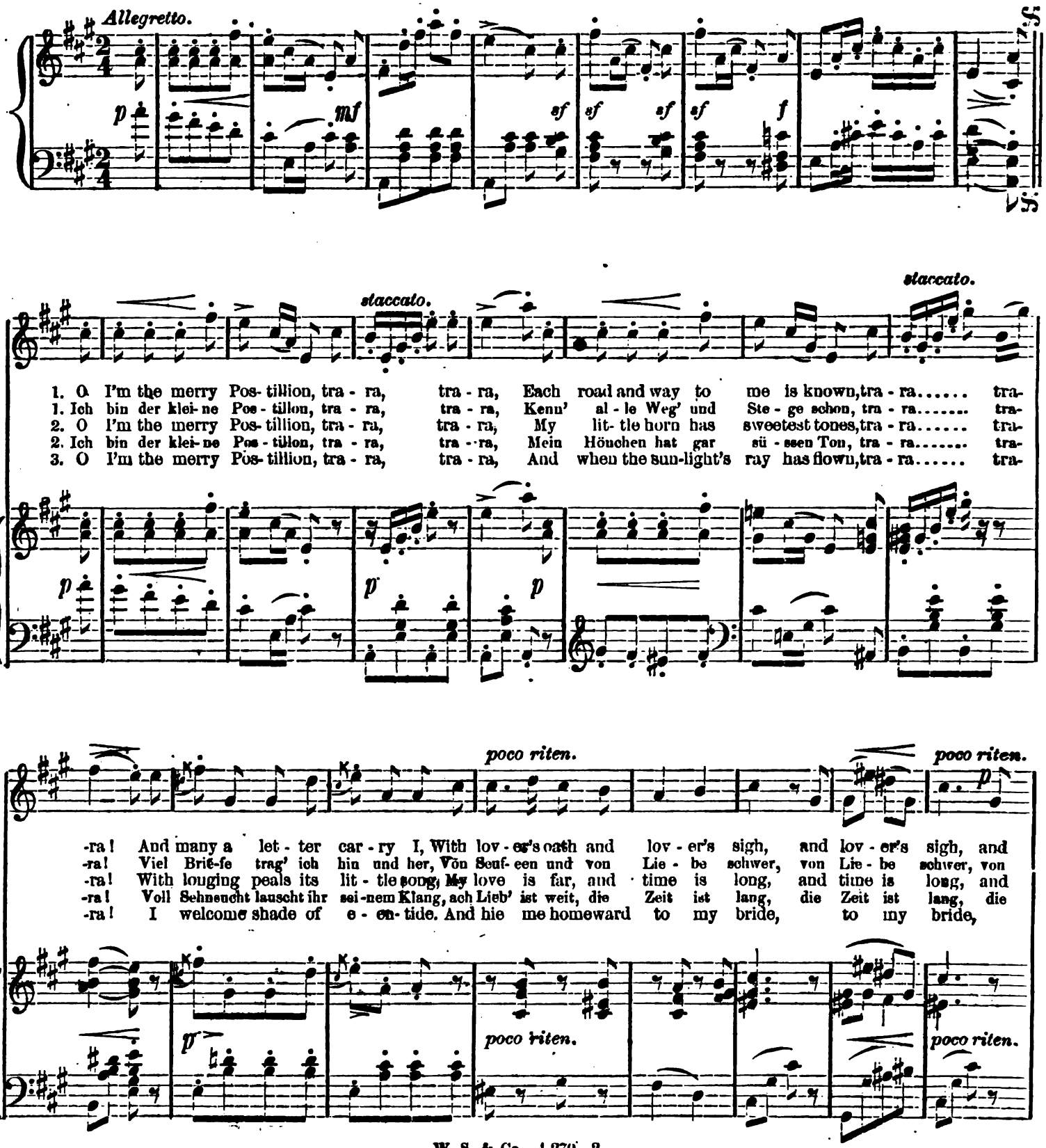
Dry your tears, hab no fears, For de good Lord will help me I know.....

86 2

O I'M THE MERRY POSTILLION.

English Translation by J. C. D. PARKER.

Music by FRANZ ABT.



a tempo. *leggiero.* *staccato.*

lov - er's sigh. Ere yet the birds are sing -ing, My lit - tle horn is ring - ing, tra - ra,..... The
Lie - be schwer. Noch eh' die Lerchen sin - gen, Lass' ich mein Hörnchen klin -gen, tra - ra,..... Der
time is long. But ere the birds are sing -ing, My lit - tle horn is ring - ing, tra - ra,..... The
Zeit ist lang. Doch eh' die Lerchen sin - gen, Lass' ich mein Hörnchen klin -gen, tra - ra,..... Der
to my bride. But ere the birds are sing -ing, My lit - tle horn is ring - ing, tra - ra,..... The

p *leggiero.*

pp *f poco riten.* *p* *tr* *sf.* *f*

Pos - tillion is near, tra - ra,..... tra - ra, tra - ra, tra - ra,..... trada-ra, The Postillion is
Pos - tillon ist nah, tra - ra,..... tra - ra, tra - ra, tra - ra,..... tra-da-ra, Der Pos-til-lon ist
Pos - tillion is here, tra - ra,..... tra - ra, tra - ra, tra - ra,..... The Postillion is
Pos - tillon ist da, tra - ra,..... tra - ra, tra - ra, tra - ra,..... Der Pos-til lon ist
Pos - tillion is here, tra - ra,..... tra - ra, tra - ra, tra - ra,..... The Postillion is

pp *f* *poco rit.* *p*

poco rit. *f* *p* *pp* *f*

near,..... tra - ra!.....
nah,..... tra - ra!.....
here,..... tra - ra!.....
da,..... tra - ra!.....
here,..... tra - ra!.....

f poco riten. *f* *f* *mf* *f*

MARY ANN I'LL TELL YOUR MA.

Arr. by H. SATOR.

1. I spoon'd a girl named Mary Ann, a ten-der lit - tle dove, Who cost me lots of half-pence and a precious deal of love; She's liv - ing with her moth-er as a maid en ought to do, And looks as straight and proper as a saint, or me, or you But some-how when I trot her round no mat-ter where we go, I'm struck with all the peo - ple that this maiden seems to know; For cer-tain as my Ma - ry Ann I proud ly take a - bout, Some head pops round the corner and a vul-gar voice will shout.

2. We went last Whitsun Monday to the for - est by the rail, We did the thing first class of course, at that I nev - er fail; I tipp'd the guard a shil-ling or what you might call a bob, To lock us in a carriage and preserve us from the mob. We sat on down-y cushions and the cer-tain drew for fun, For Pol - ly said her pret-ty eyes they could not bear the sun, But when we set-tled snug-ly, and were just a - bout to go A head came thro' the window and a fel - low shouted, Oh!

Chorus.

Oh, ve - ry well Ma - ry Ann I'll tell you Ma. She lit - tle tho't when you came out you'd go so far, I'm sure your moth - er does - n't know the girl you a e Ma - ry Ann, Fie! for shame, Yah, yah, yah! Oh Yah!

3 We wandered through the forest glades as happy as could be;
We thought from vulgar people there we should at least be free:
We sought a sweet secluded spot where none our vows could hear,
And whispered those soft silly things that lovers think so dear
We sat beneath a spreading oak our loving arms entwined,

4 We came away disgusted and we quickly made for home
For everywhere we met the cry no matter where we'd roam
My Mary Ann declared to me she knew those people not
In fact she said she would not mix with such a vulgar lot.
But on this precious mystery I have some little doubt,

CONCERT SEASON, 1880-1881.

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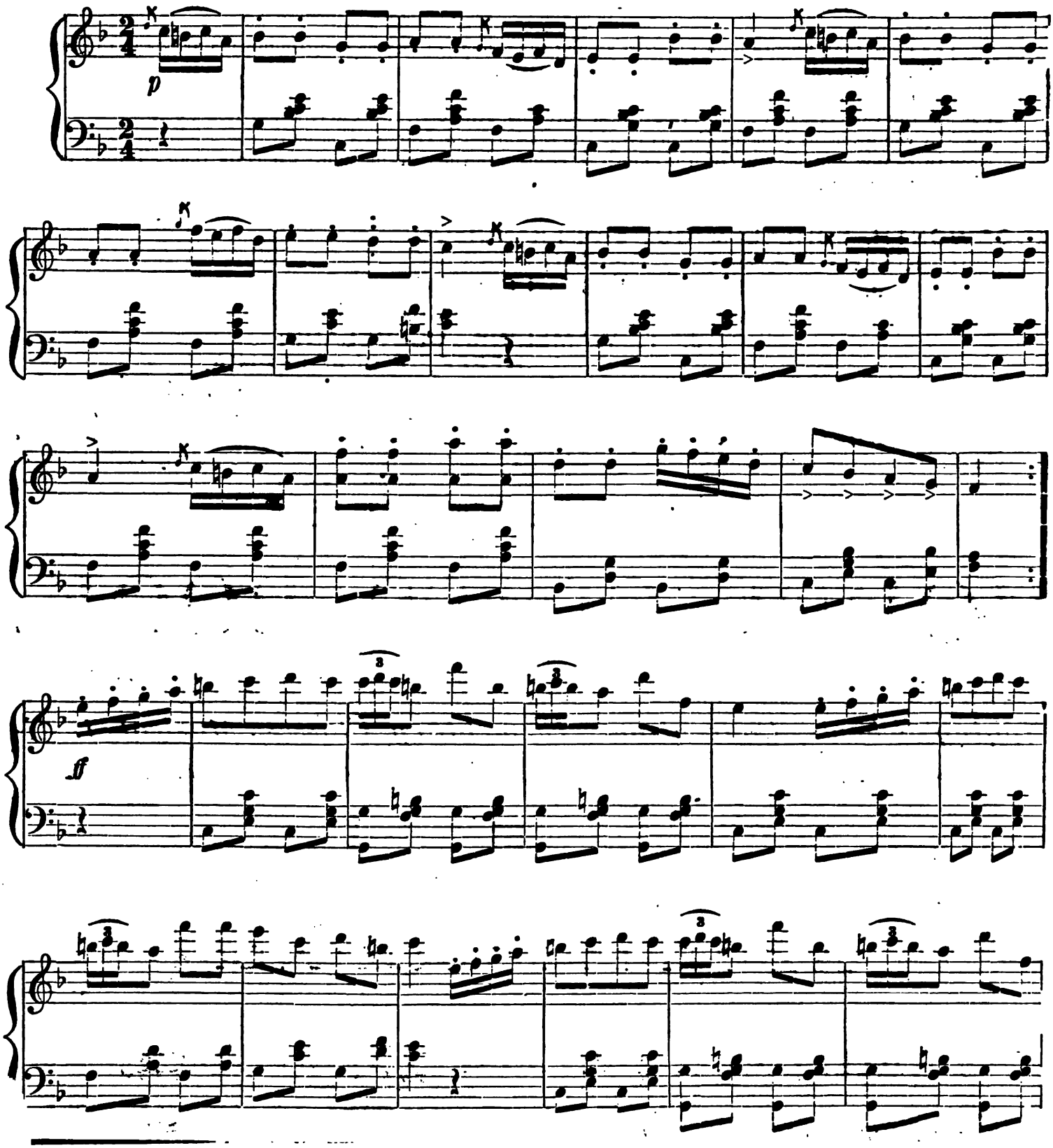

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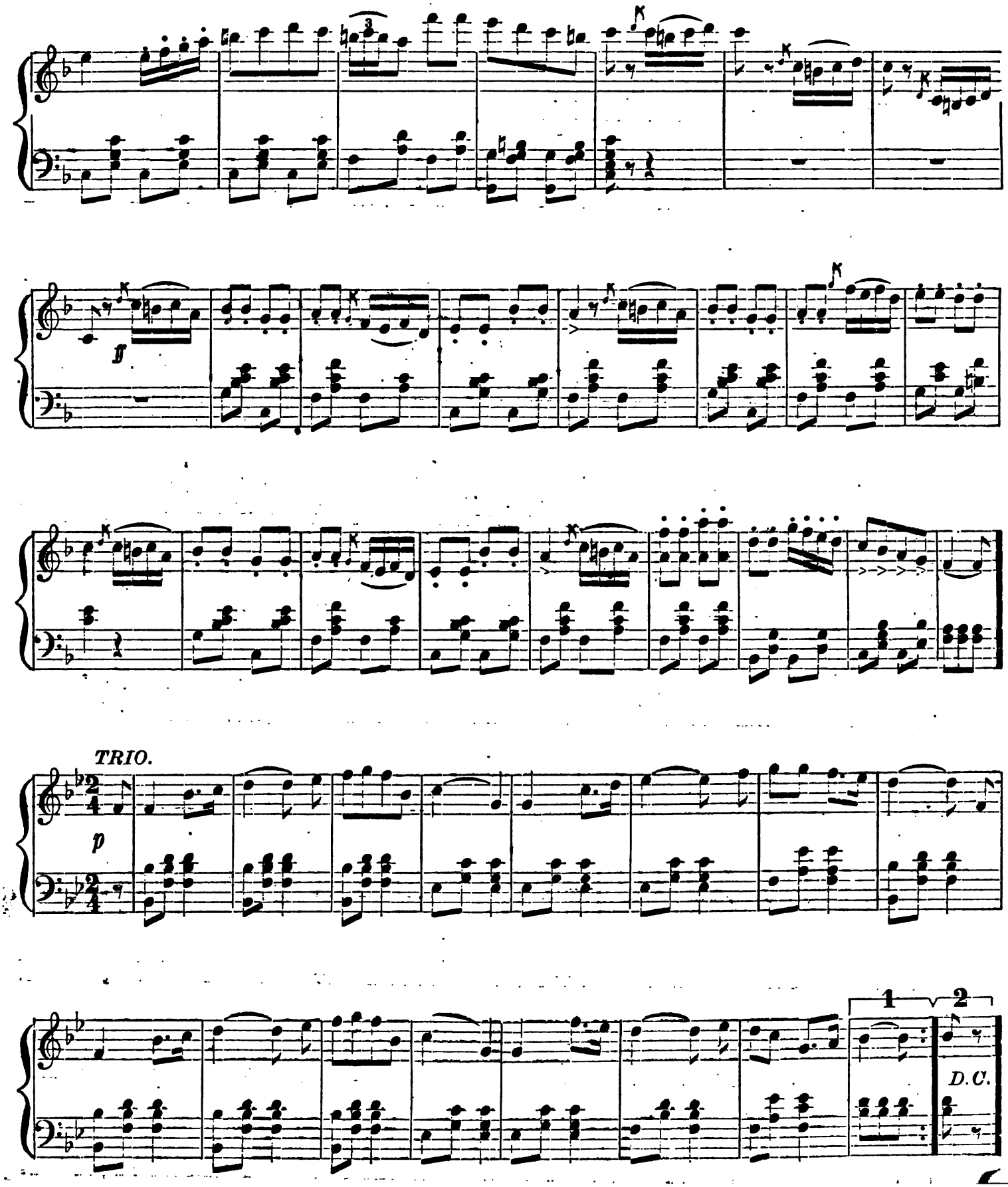

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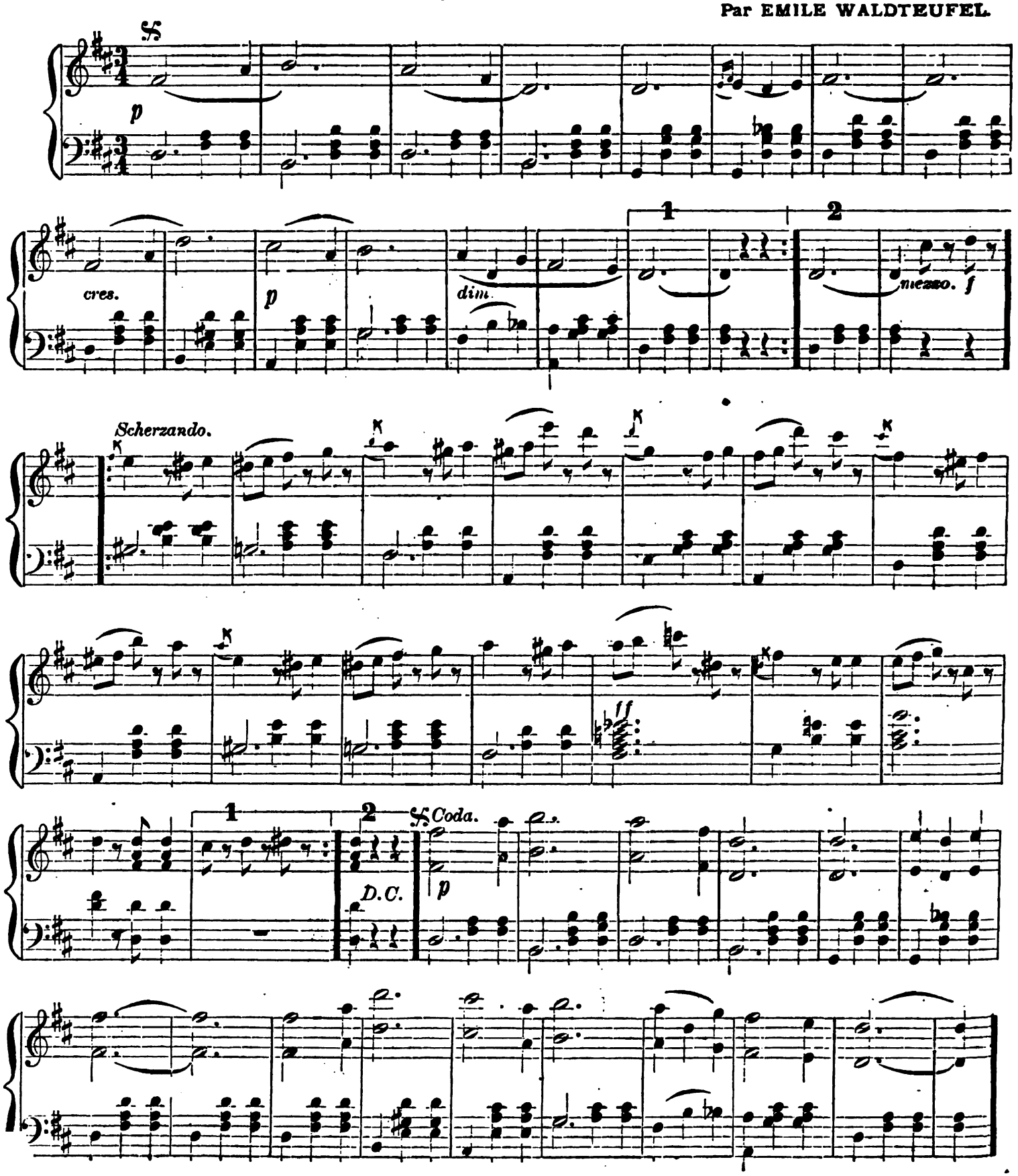

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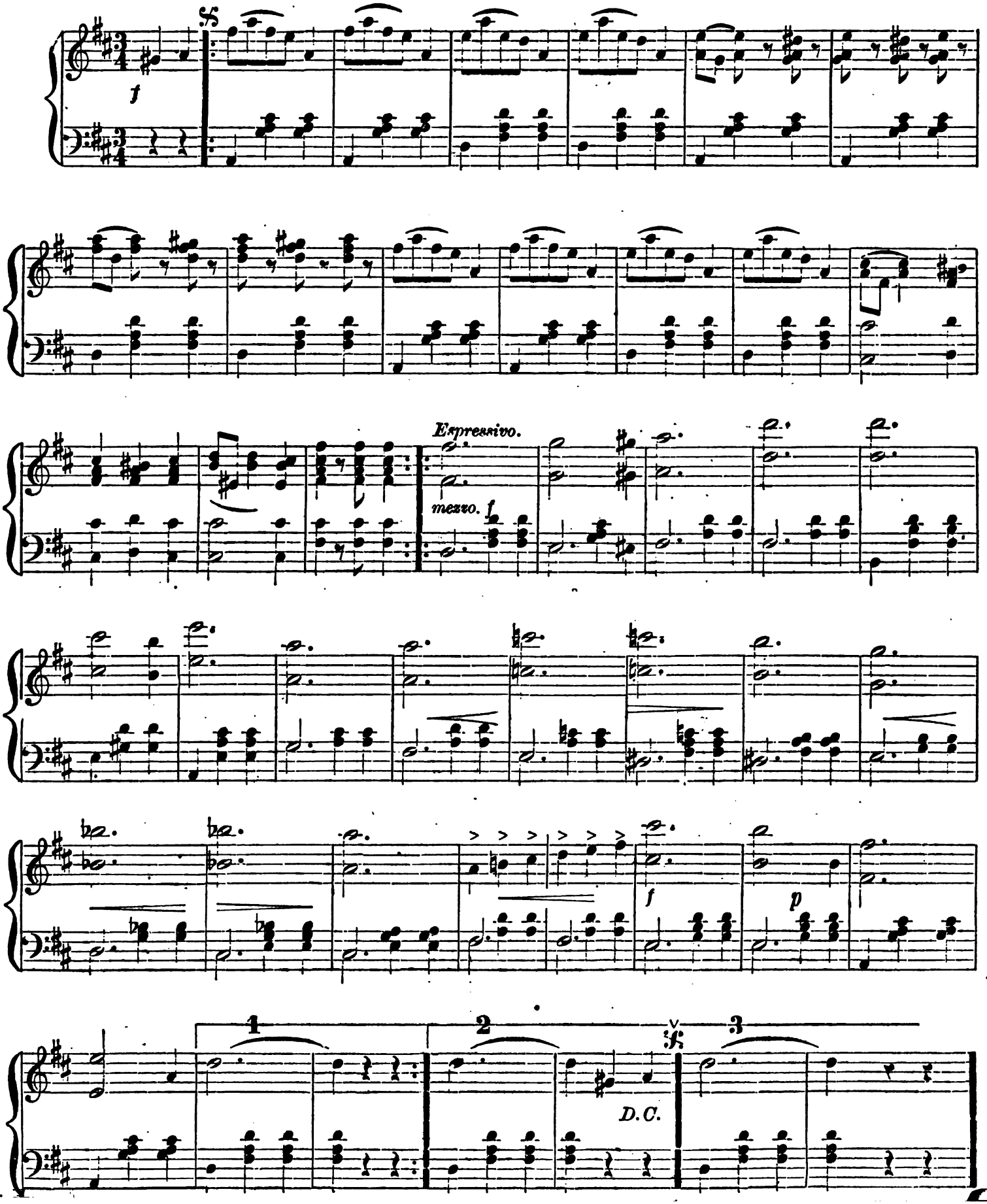

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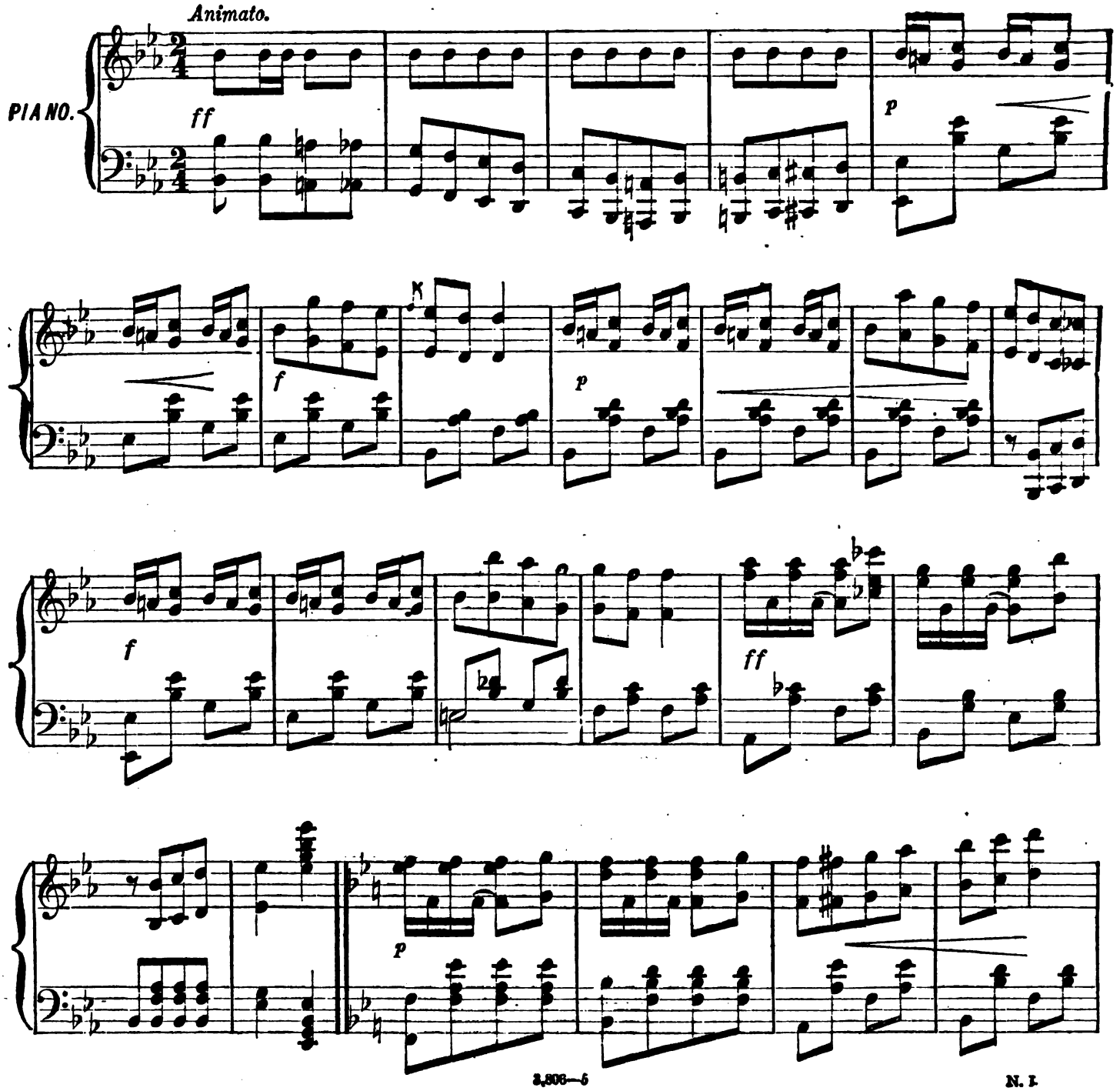

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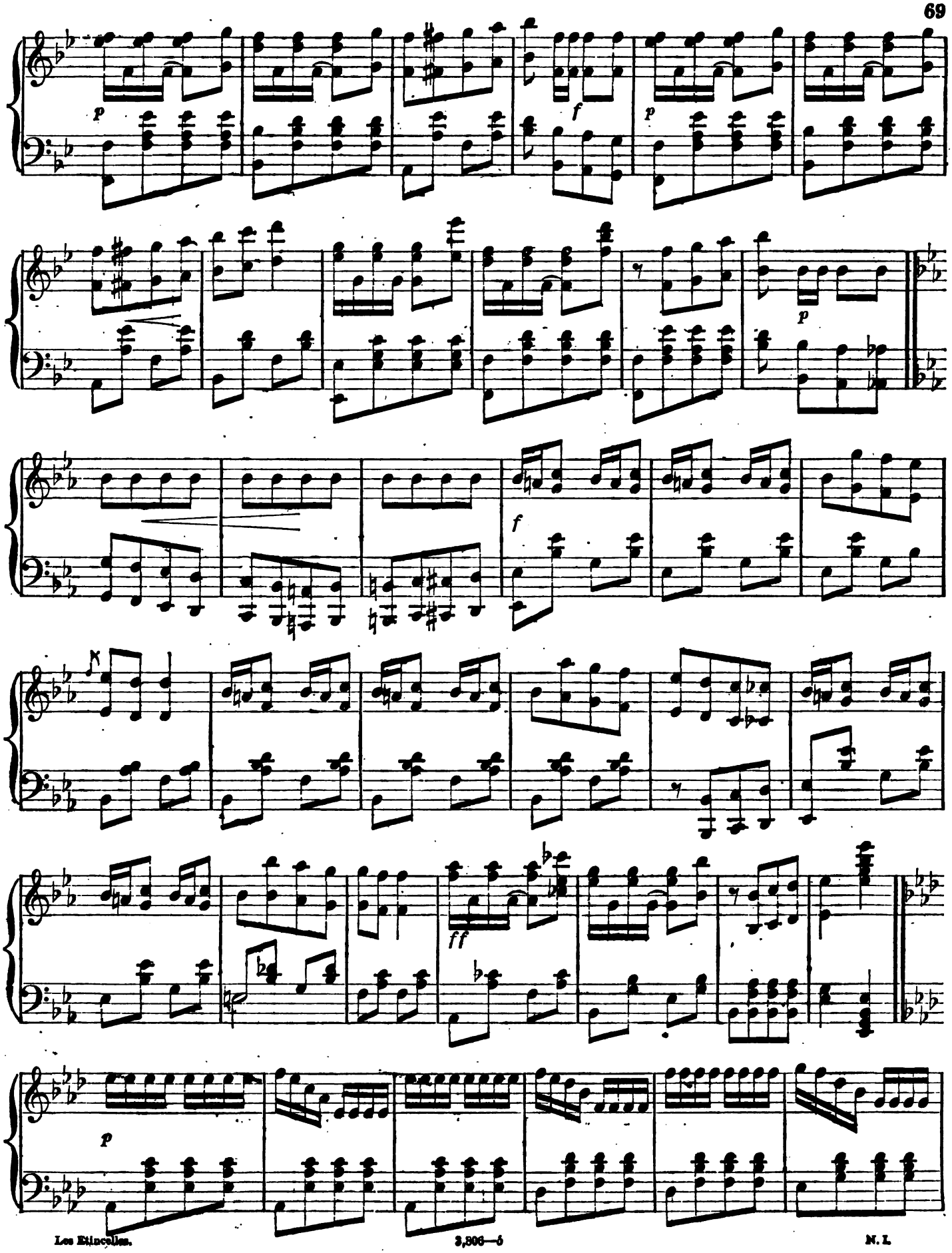

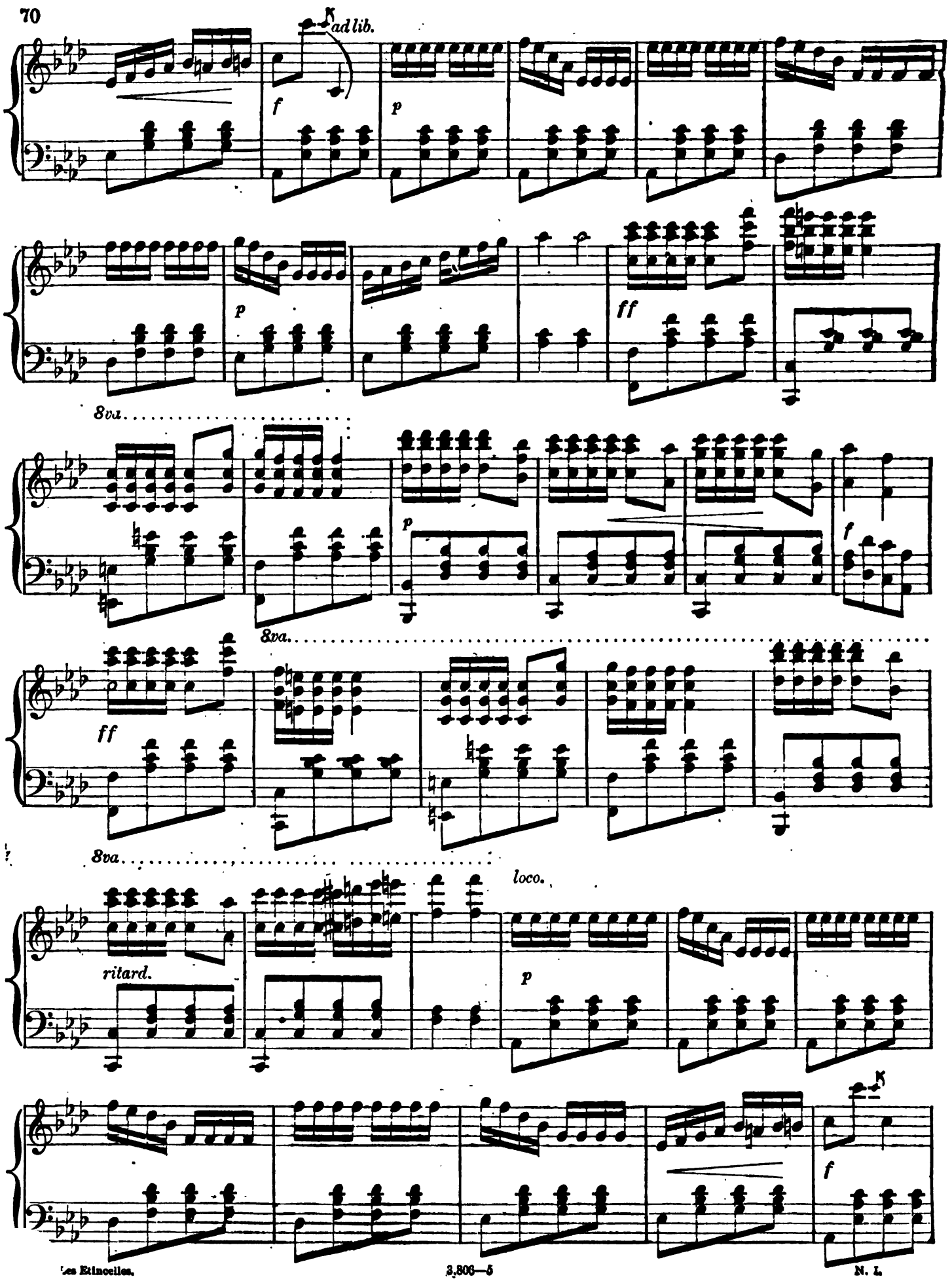
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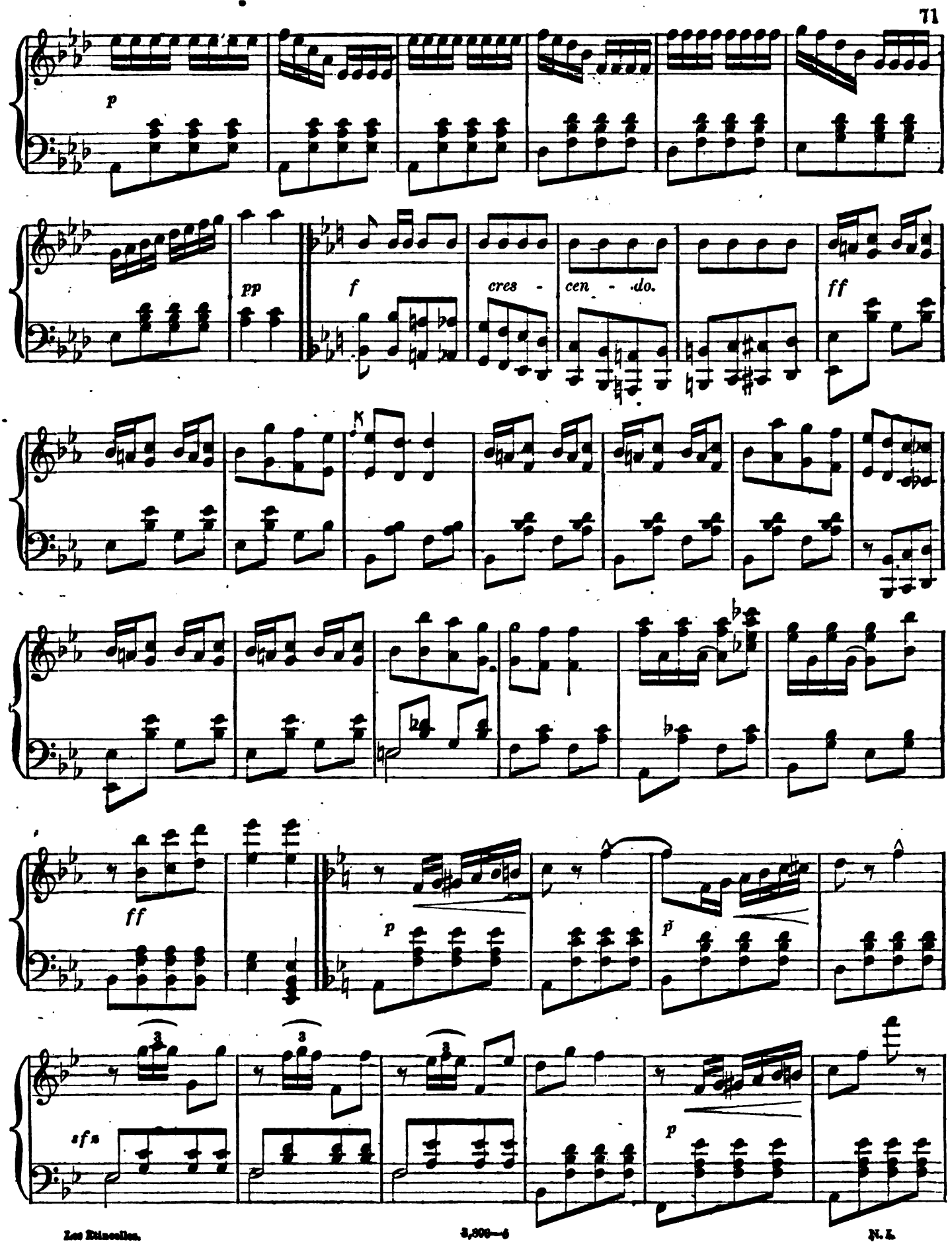
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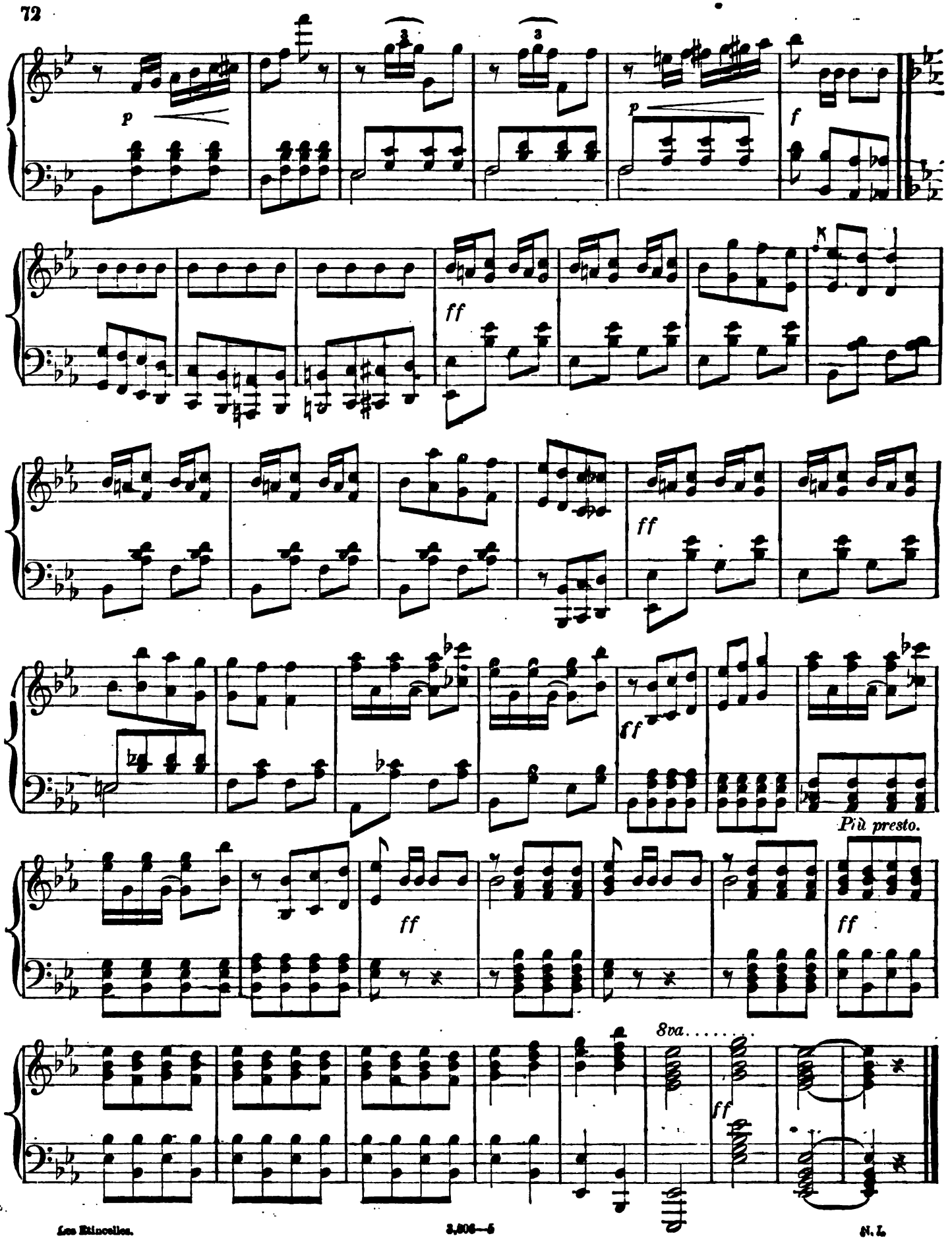
72
p
f
ff
Più presto.
8va

To Ira P. Allen.

WEARY SOUL, WHY WANDER WIDE.

SACRED SONG

FOR

Alto or Baritone with Chorus.

Words by Rev. WM. H. STARR. Music by DENSLOW KING.

Andante.

Wea - ry soul why wan-der wide. . . . Through this bar - ren waste and
Wea - ry soul why wan-der wide. . . . Through this bar - ren waste and
Wea - ry soul why wan-der wide. . . . Through this bar - ren waste and

gloom . . . Look-ing all in vain some place to hide . . . When no
gloom . . . When so near thee wait-ing at thy side . . . Stands thy
gloom . . . Turn to him thy Saviour, friend and guide . . . Haste thee

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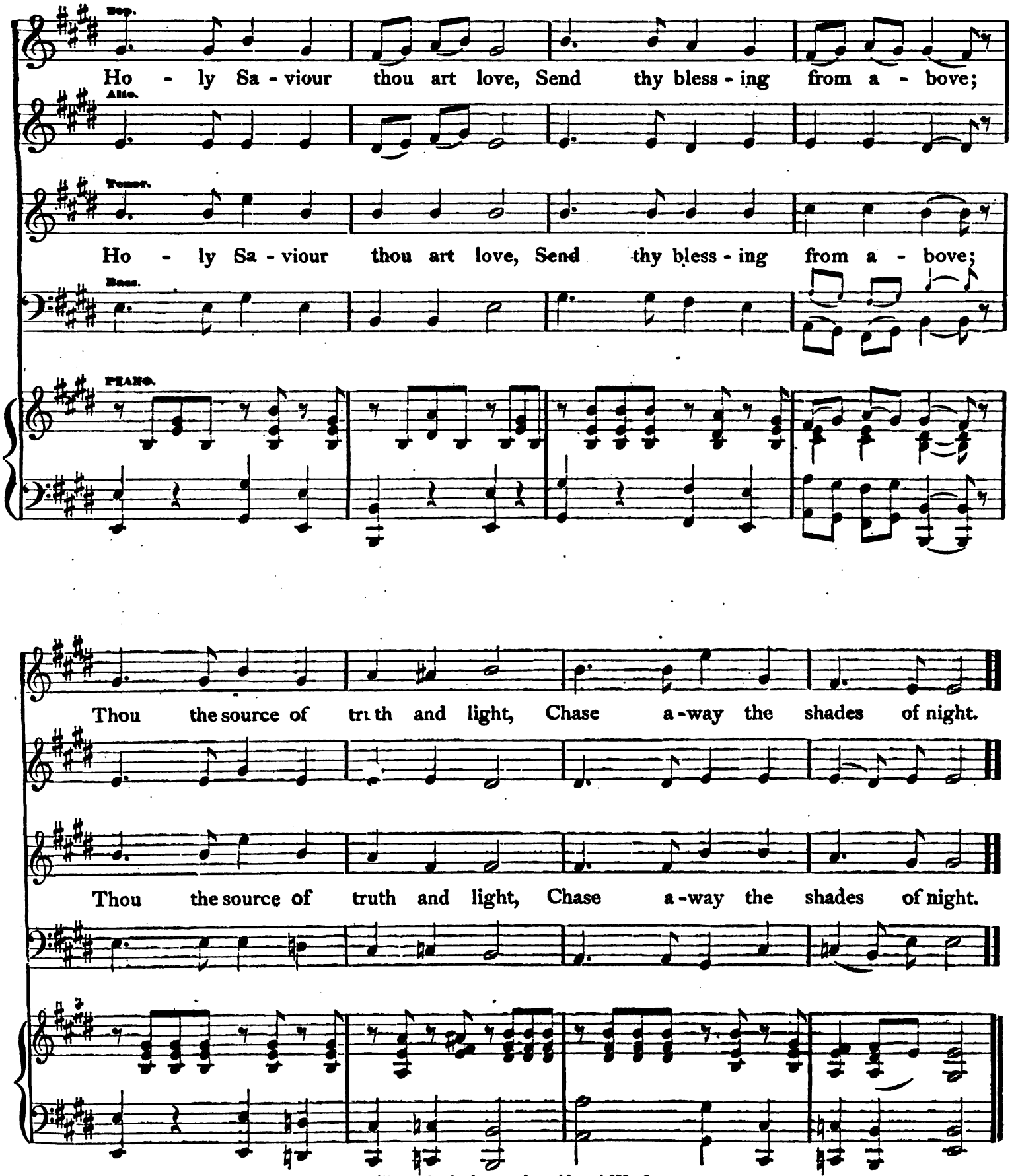
4

pain nor grief shall come, Dark - er grows the an - gry
guide to rest and home, Gent - ly speaks He now thy
towards thy Heav'n - ly home, Bright - er grows the pass - ing,

frown - ing cloud, Deep - er sinks thy sto - ny grief, Call - ing
lov - ing Lord, Cast on me thy grief and woe, I will
break - ing cloud, Light - er weighs thy sto - ny grief, Call - ing

tear - ful - ly and loud, For some to-ken of re - lief;
peace and joy af - ford, I will bear the conquer- or through;
trust - ful - ly and loud, Thou hast found a sure re - lief;

5


Sop.
Ho - ly Sa - viour thou art love, Send thy bless - ing from a - bove;
Alto.
Tenor.
Ho - ly Sa - viour thou art love, Send thy bless - ing from a - bove;
Bass.
PIANO.
Thou the source of truth and light, Chase a - way the shades of night.
Thou the source of truth and light, Chase a - way the shades of night.

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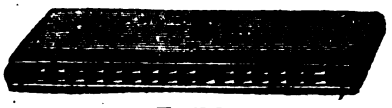

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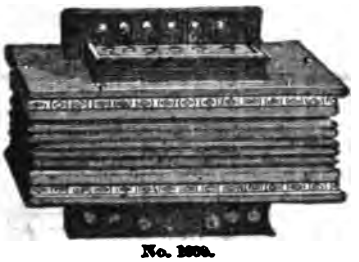
Accordeon.



No. 1650.

Toy Cornet

No. 1910.

Drum.

No. 3200.

Tambourine.

No. 1325.

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No. 1005.

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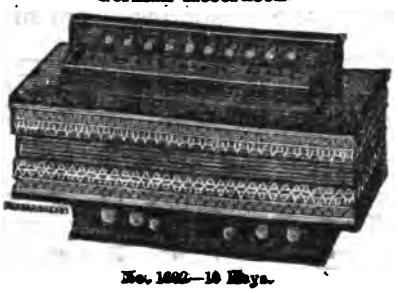


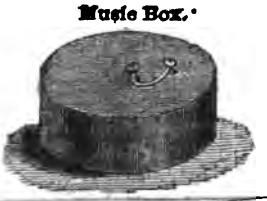
No. 1602—10 Keys.

Banjo.

Xylophone.

No. 3102.

Music Box.



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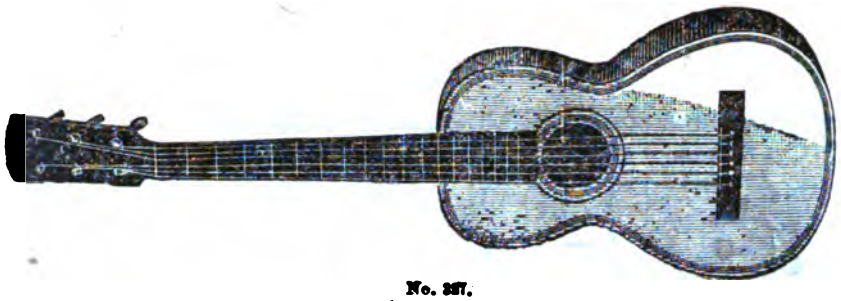
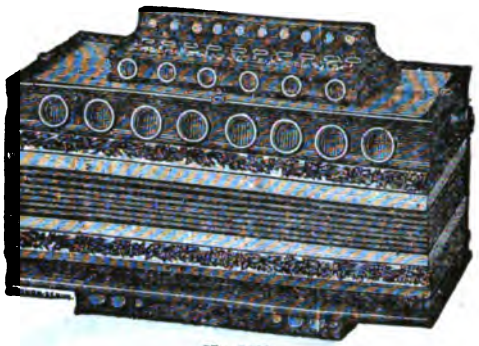


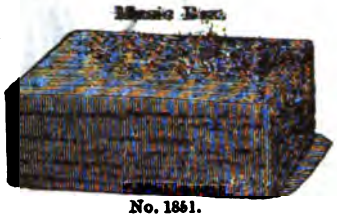
No. 287.

German Accordeon.



No. 1618.

Music Box.



No. 1851.

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No. 2021.

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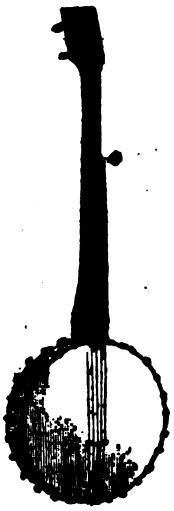

No. 1312.

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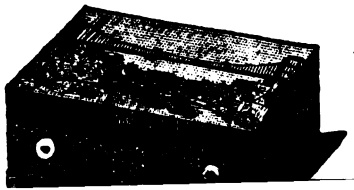
No. 1 Violin.

German Accordeon.

No. 1623.

Music Box.



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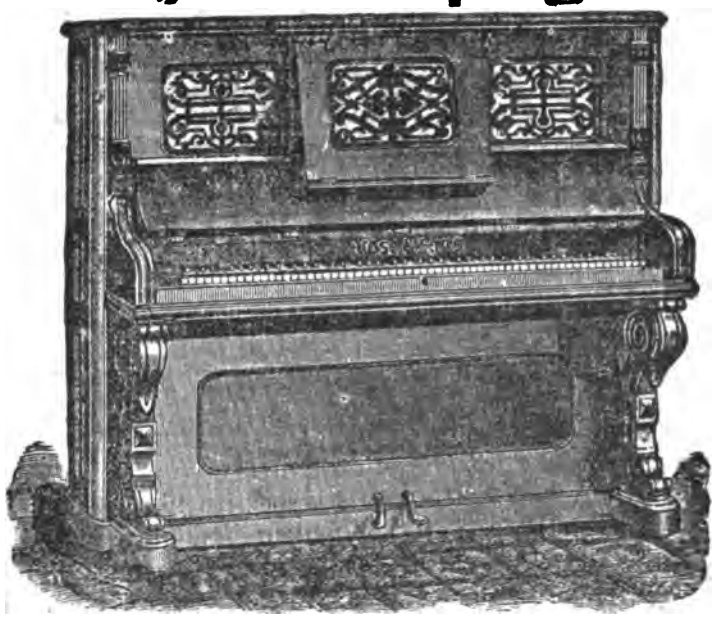

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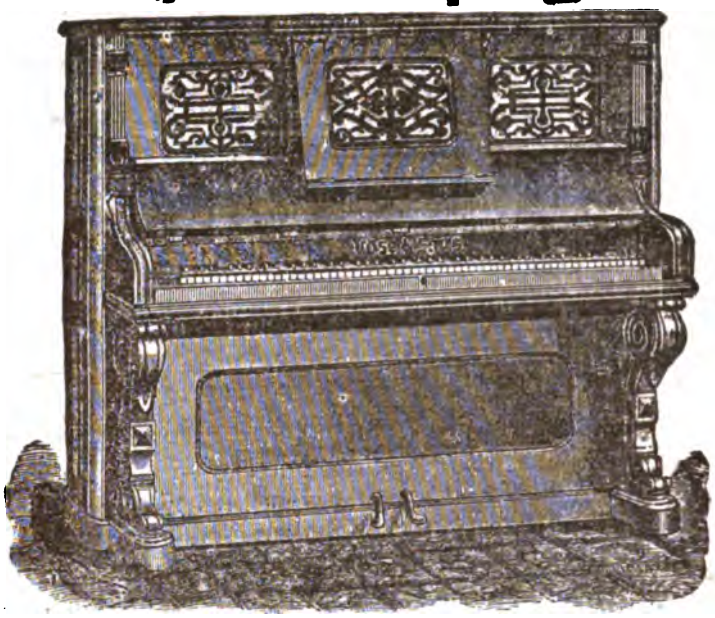

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A PROMISE REDEEMED.

Flora Faville drummed listlessly on the white keys of her piano, as she waited the coming of one of her pupils. It was a quarter past the hour when a boy of ten entered the room.

"I am surprised, Morris; you were never late before," she said, smilingly.

"I dreaded to come to-day. I've got to stop my lessons." The boy's voice faltered.

"Is that so? Why, you are doing so well."

"I know it; and I love music so! I don't care for anything else; but we've had such bad luck father says he can't afford the lessons any longer; he thinks it is all nonsense. I'm afraid we'll have to sell the organ, too; but I'll work as hard as I can to keep it."

Flora was very sorry for the boy. There were tears in his eyes, bravely held in check; but she knew his heart was full of them. He was a good faithful scholar, with a decided talent for music. Something in her heart said, "Continue the lessons—it won't hurt you if you are poor yourself." "You really can't afford it; you have to support yourself, you know," put in another voice; but the better spirit prevailed.

"Morris, you have the ability to make a grand musician. You are doing well with your present advantages, and I will not give up the lessons. Please come as usual, and I will teach you as long as I can."

"O, Miss Faville, you are so kind, I can't begin to thank you; but I can't do that, it's just like begging!"

"Not a particle. You may pay me when you are able, if you like. I shall be glad to help you now, and some day perhaps you can do something for me."

"Will you take my note, Miss Faville?"

"Certainly, or a simple promise."

"Then I'll do it, and some day I will pay you for it all. Can't I write my promise for you?"

"Here, write it on the cover of this music-holder, inside, then I will never lose it."

She repressed a smile—the boy was so thoroughly in earnest—and he wrote:

"I hereby promise, that when I have earned the money, I will pay Miss Faville, in full, for all the music lessons she shall give me from this time on. MORRIS ORR."

"There, that's down in black and white; will you trust me, Miss Faville?"

"Yes, that is all right. Now we'll not tell any one of this; no one but your parents need

Then there were lessons and lessons. Sometimes Flora felt that it was more than she could afford; for ill health and reduced circumstances demanded pay for every effort. Yet her interest in the boy was great, and her reward was a certain warm-hearted feeling which always follows self-sacrifice.

Years passed. Morris had risen slowly; but now in his early manhood was crowned with success. He felt that he owed all to his faithful teacher; but in the various changes which come to all he had lost sight of her.

One day, while in a Western city, he strolled into a music store. A lady was talking with the proprietor. He caught her words.

"It is of foreign manufacture, and is a very superior instrument."

"Yet I fear we cannot give what would satisfy you, madam; second-hand pianos don't sell very well. But leave your address—we will call and examine it."

"Thank you. Mrs. Newell, 41 Holton St. I have no cards with me."

As she left the store Morris recognized his old teacher. He started to follow her, but a second thought restrained him. He had heard her address. He would not lose her again.

Flora went home with a heavy heart. In a darkened chamber her sick husband was quietly sleeping. She would play a little before he awoke. Oh, her precious piano! must she let it go! She had taken every joy and every grief she had known for years to that piano. It had a voice for her every mood—its sympathy was perfect. There was never a truer friend. She touched the keys softly. Was there ever so sad a farewell as that which sobbed through those minor chords? Ah! where now was her boasted fortitude? She was sobbing bitterly—just as she would have sobbed over a lost friend—when the door-bell sounded. Hastily drying her eyes she answered the summons, glad, for the first time, that the sun never shone into that room.

"Mrs. Newell, I presume. I hear you have a piano for sale. I would like to examine it."

"Yes, sir; come in, please. This is the instrument."

He examined it critically.

"Fine tone, very fine. It seems a pity to sell it, madame; do you know you cannot get half its worth?"

"Yes, sir; but we have met with reverses. My husband has been sick a long time and—it must go."

There was a tremor in her voice which Morris could not withstand.

you twice the price of the piano, and you shall have it."

His heart was full of emotion, as he emptied his purse upon the table, scattering the coins and bills right and left.

"Oh, there's some mistake, sir," cried Flora, beginning to think that the stranger was not in his right mind. Morris's eye fell upon an old familiar music-holder. It took but a moment to find his childish promise, and he spoke, eagerly,—

"My old teacher, do you not know me? My debt of gratitude for your kindness to me can never be paid; but it will be my greatest joy to assist you in this the hour of your adversity, as faithfully as you helped me when I was a poor, dependent child. The bread you cast upon the waters has returned, 'after many days.'" LANTA WILSON SMITH.

ESTHER—A PARAPHRASE.

PART I.

God's meed to God, whose kingdom is heaven and earth!
Ahashueras, wifeless king, sent forth
Decree from Shushan for the gathering
Even from the far verge of his empire's wing
The fairest maidens of approven mien,
That one should please him and so be made queen.

Now in the palace, Shushan, it so fell
There served a man of lowly Israel,
Poor in his place, but full of godly fear,
Who, in sad hap of a far other year,
Was carried captive from Jerusalem,
And, his maid cousin, there I bode with him.

And he had charged me saying, "Be thy sin
The naming of thy kinland and thy kin,
Lest out of evil, evil things come more."
And I well pleased him in that I forbore,
Till by strange grace among the maids to be
Seen of the king, as one it fell to me.

One thing grieves here, sorrow for one sweet sake
That sorrowed, fastens, and no thing can break,
My cousin, standing in my father's stead,
All that time ere the king his choice had made
Walked wistful in the court, and strove to see
My face, and learn what had become of me,—

Not daring any question of my state,
And never hearing; while at the king's gate
To glean from courtly babble one small clew
In vain he sate—wept loving, and withdrew
To come again. Maybe I am not wise,
But what I feel of this climbs to my eyes!

First, I think my land's charm of red and white,
Set high as is a sunfall before night,
Lured from my cheek—next, I think God that day
Wrought in the purpose of heaven, anyway,
Such favor at the king's face I found that he
Delighted to look kindly upon me.

Moreover, seven maidens of clear brows,
Pure offerings to the pure, from the king's house,

Were given the crown and throne with the king's grace;
And this was in the twelfth month at the feast
That I was made the highest, who was least.

Under these honors I did seem to stand
As one who sleeps and wakes up in new land.
Right well I know my greatness overbore
At times, and heart failed; but I grew well sure
God's hand was somewhere, and I could not choose,
But wait for his good time and his good use.

Now the king set soft heart to me, and loved
Me over all the maidens that had moved
Before him, and above all women; fell
Out of his kingly heights to prove it well
With kind court courtesy, and bade feast for us
And gathering of princely presences.

And, honoring that day, sent to provinces
Release from tribute, tempering decrees,
And giving gifts according to his state;
And Mordecai sate there in the king's gate
Glad, knowing now what fate had fallen on me
Sad, inly fearing for the things to be.

But I had kept his counsel, and had shown
No token, neither was my kinland known,
Nor kin, which, asked not, had not been denied.
Out of the old ways I had turned aside
No time, but kept the friendship of old hands
And clung keen to God's love, and to my land's.

In those feast days when Mordecai there sate
Divided in his heart at the king's gate,
Two warders of the door, wroth at the king,
With foolish loose lips boasted they would bring
Blood on the crown, and laying of hands severe;
And all their treason entered at his ear.

So, in sad ease, he could not go his way,
But loitering late upon the downward day,
Pushed through the gate and gave me the ill word
To take the king. It was when the king heard
That these two men were hanged upon one tree—
But this was first my kinsman had seen me.

Part II.

It came to pass after those deeds and days
Ahashueras did one Haman raise
To post above all princes—a man proud
And peculous, to whom all people bowed
(So willed the king), save that poor man who sate
All weathers on sad side of the king's gate.

God sets much wonder for one man to do.
Now Haman, hearing how he was a Jew,
Felt his hate kindle with heat and hunger of hell.
"Scorned by the scorned," he cried, "I bode it well,
Since but small scorn to wreak on one alone,
That I lay hand on all Jews with this one."

So quick to court he got, and cried, "O king,
I come to pray thee for a little thing
On one whom thou dost honor—even me.
Behold, is it not in thine eye to see,
As is so seen of all men, how there is
A tribe with us that heeds not thy decrees?

"Hear me, my king: to diverse gods they bend
From thine, and other sacrifices send,
Neither are their laws our laws, and no like
Is there at all between us, and they strike
Discreetly secret for Jerusalem,
And all tongues ruinous run in rumor of them.

"Moreover, one out of that tribe, to-day,
Bowed not before me as I fared my way,
Even under the king's eaves, and by the gate,
So hath he done a grievous thing, and great,
Against thee over me; and if I still
Have favor of thee, O king, yield me my will.

For I would have thee let me send decrees
Th a day written for the slaying of these,
n tl is man, all his kindred, and his kind.
So if thou love me let me have my mind."
And the king gave his promise to the thing,
And the king's promise was bounden by his ring.

So when my kinsman saw what thing was done
He was sore sad, and sackcloth he put on,
With ashes, and thus mourning, he stood by
The gate, and brake out in a bitter cry,
Which was of many lifted in the land,
So grieved my people were at such command

And he sent warning to me, saying, "Plead
Thou with the king that he for fend the deed,
For of all voices thine should most avail,
And think not that on thee their hands shall fail
There, any more than upon any of us;
May be for this thou art in the king's house."

Then I sent back, "All the king's people know
If any in the inner court shall go,
Not being called, the doom is death to such,
Save that the sceptre be put forth to touch;
But fast and pray three days, and so will I,
And I will go, and if I die, I die."

So on the third day I made my sight good,
And went, and in the inner court I stood,
Full of sad failings, fearing to be seen.
Then said the king, "O Esther, my sweet queen!
The sceptre touch, and whate'er be thy call
It shall be given thee to the half of all!"

Flushed with full heart, and smiling to be wise,
And finding I had favor in his eyes,
"Lo, I this day prepare a feast for thee
And Haman, and no other; if it be
Good for the king, come hither in my name,
Come," and so, bidding Haman haste, he came.

There the king pleased by gentle service seen,
With heart warm under wine, said, "Esther, Queen,
My love strains reaching thee with fondest faith,
And round thy heart my spirit clamoreth
And clings. Speak me thy will, and if it be
Half of my kingdom, I will give it thee!"

Not doubting God's own season was close set
And kindly, but the moment was not yet,
I said, "My king, if so thou wilt be pleased
To-morrow come, and fare again at feast
Fixed both for thee and Haman, and none else,
And I will tell my wish as my king wills."

So Haman went forth in glad grace that day,
And passed again my kinsman in the way,
Uncourteous still. Then thought he, "Will this Jew
Twice in my path withhold the honor due
To high as I?" and was sore pricked upon
To smite him, but forebore, and so passed on.

Then to his friends at home, "How great," said he,
"By the king's kindness have I come to be
Above all princes! even the queen is pleased
To favor me, and sit me at her feast
As she sits no man. Yet, alas! all this
For scorn of that one Jew as nothing is!"

Fools' tongues find foolish ears as you will learn.
Now all his kinsfolk grew sharp vexed in turn,
And cursed the Jew, dishonoring the house.
"Build ye a gallows high and marvellous,
Get the king's will and straight foredate the day,
For this is bitter and long-borne," said they.

Part III.

The sinner's cup with wormwood wine God fills.
The king read in the written chronicles
The record of a late day perilous,
When Mordecai had saved his life for us,
And asked aloud, "What dignity is done
The man for this?" and he was answered, "None."

Here Haman came in for the king's consent
Against the Jew, so bitter was he bent;
Then said the king, "What honor shall be done
The man the king takes most delight upon?"

Now Haman thought in his heart secretly,
"What man delights the king in more than me?"

And said, "For one so favorable, bid bring
State things, and clothe and crown him like a king,
Set him on horse, and let thy best prince lead
Down through the city, and have all men heed
Nor hinder, crying, 'Thus the king finds rest
In honoring most the man he loves the best.'

"Then, Haman, see thou haste, and all this do
As thou hast spoken, even to the Jew,
And let no word fail spoken," said the king.
Now this to Haman was a piteous thing,
But on the Jew he put the cloth and crown,
And so, loth, led him mounted through the town,

Crying, "Thus is it that the king finds rest
In blessing most the man he loves the best."
And so went home, pride-broken to the bone,
Then said his friends, "As thou hast been cast down
This day before the Jew, thou shalt in all
Fail to prevail against him, and shalt fall."

Flame burns the hand that throws the brand of fire;
Now to the morrow's feast at my desire
Came Haman and the king, and once again
The king spake: "No wife among wives of men
Is wifelier, Esther! Whatso be thy call
It shall be rendered, to the half of all!"

"O king, if I have mercy in thy mind,
Grant me the lives of me and of my kind;
For by one man are we all sold to die.
And if we had been sold for men to buy,
We could have borne it, for we could have clung
To little of life, and I had held my tongue.

"For know, my king, this man hath bid proclaim
Against my kin, even for the slaying of them
With fires that kindle and keen swords that cleave,
So with death following at close feet, they grieve,
And who shall save? Cast or cling to me, scorn
Or not scorn, I am one of Israel born!"

The king rose wroth as smitten by a palm:
"Lo, all men know what manner of man I am
In lifting hand, and who strikes mine strikes me.
And ill for him. Speak, Esther, who is he?"
I cried, "This man who sits in the king's grace."
And Haman hid his head from the king's face.

Then out of firm fond lips, which kissed me, came,
"If thy birth bar then I am bad to blame,
If my love fail I am not fit for thee;
And keen upon this great indignity
My frown shall follow and mine hand shall fall,
For thy sake, for thy people's, and for all!"

So Haman fared at death which his own hands
Fixed for the other; and his house and lands
Were given my kinsman, also the king's ring,
And cloth and crown and calling of a king
In name and claim, for so the king was blest
In honoring most the man he loved the best.

Moreover the king sent through all the land
Reverse of my kind's curse, and gave them hand
Against their enemies, whom they did slay,
And Heaven's sweet will in all things had sweet way;
And thus the seed of hope set in soil sad
Blossomed to God, and all the world was glad.

Sidney, Ohio. A. W. Bellaw.

Carl Rosa has decided to produce "Benvenuto Cellini," by Berlioz, during the forthcoming season of Italian opera at Her Majesty's Theatre in London.

Madame Albani recently appeared before the Empress of Germany, by invitation, and sang "Robin Adair" and the polacca from "I Puritani," accompanying herself on the piano. The Empress presented her with a handsome vase, in Dresden china.

MODERN SONG-WRITING.

I have received a letter from a composer, in which he says, "I have always believed that without good words—words that touch the heart—the melody, be it ever so nice, will soon fade out; because insipid words after being sung to music a number of times become monotonous; but good words set to a fair melody, even, will always please the ear." The composer adds, "I would never undertake to write my own words were it not for the expense of buying poetry; but I believe it would be cheaper in the end to hire them written." If my articles on modern song-writing set composers to thinking in this manner, we may hope to have, in time, a better class of songs than are at present common to the parlor and the concert room.

In previous articles I have endeavored to show, by quoting notable examples, that the songs which have a lasting popularity are those in which the poetry is quite as attractive as the melody. It is not hard to find the reason for this; for, although composers may not like to have it said so, the words really constitute the song. When we ask some one to sing a song—some particular song to which we have taken a fancy—it is not the melody we ask for, but the words. The words may contain an idea or certain expressions which we like, and we are partial to that song, and would rather hear it sung than listen to the playing of the latest instrumental piece. I say the words constitute the song. The name carries its meaning with it. Worcester defines a song as "a short poem to be sung;" the melody is but the accompaniment or vehicle by which the language of the poem is conveyed by the singer to the listener. But people have got the matter twisted around these days. In the opinion of many composers the words are but the accompaniment of the melody, the vehicle by which the melody is conveyed to the listener. And composers are not alone in exhibiting this lamentable ignorance of what constitutes a song. The musical critics in noticing a new song speak of it as by Mr. So-and-so, mentioning the composer's name, and ignoring the writer of the words, who is the actual author of the song. If musical critics who are in the habit of noticing songs in this manner, understood what is implied by the term song, they would write their notices thus: "We have received a new song, entitled, 'Where the Daisies Grow,' the music of which is by J. Stubbs." Apart from its incorrectness it exhibits not only bad taste, but a poor appreciation of poetry, to speak of a song by Burns or Longfellow as by the composer of the music merely. Suppose the ancients had taken this view of song-writing, and had handed down the melodies instead of the words of the Psalms of David and the Song of Solomon! Sacred poetical literature would have in this contingency suffered a stupendous loss, for which there would have been no compensation: for the melodies would not have lived down to our time if, indeed, they had survived the generation contemporaneous with their birth.

happiness or sorrow, a description of feelings or deeds, and is, in a sense, complete in itself without any melody. Music may be improvised for it when the occasion arises for using it, or it may be rendered in what is happily termed a sing-song style. But whether it has a melody specially made for it, or is sung to a melody already made, or to music improvised while it is being rendered, or is chanted, it is, in any case, a song; and it is by forgetting this fact, and erroneously investing the melody with the qualities that are the exclusive property of the poetry, that so many modern composers have been content to employ the veriest doggerel as a medium through which to bring their compositions before the public. Under such circumstances it is not surprising that many very beautiful melodies, which their composers thought would live for half a century, have enjoyed a popularity of only a few brief weeks. The moment the novelty of the melody of a song composed of doggerel rhyme has worn away, the production is dead, and there is no power on earth can resurrect it.

But while endeavoring to show the necessity of having poetry that will bear criticism, in a song, I must not be understood as underrating the importance of the music. An attractive melody will for a little time popularize the poorest words; but the finest poetry that ever was written will never popularize poor music. It is highly important, then, that the melody should have some soul in it—that it should represent the best effort of its author. But there is this difference between the words and the melody, that while almost any intelligent and educated person can tell the difference between good and bad poetry, very few people, and even musical people, agree in their opinions as to the merits of a musical composition, and composers can predict no better than laymen what will be the public verdict upon a song. The composer's work is therefore more uncertain than that of the poet; the latter can generally form a correct opinion of the character of his work; the former must wait for the opinion of the public. The composer will, of course, have his own private opinion as to the merit of his work as a composition, and that opinion will be, in all cases, that, no matter what the public verdict may be, the work is none the less excellent.

As I have said, good poetry will not popularize poor music. It is the music that makes the song known. Unless wedded to an air that catches the public ear, a song by Shakspere or Burns would have no better chance of popularity than one written by the sweet singer of Michigan, or Daniel Pratt, the great American traveller. It is the melody that catches the public first, and if the poetry is of equal excellence with the music, then the chances are all in favor of the song enjoying an extended period of popularity.

The lesson taught, then, by these facts is, that in the construction of a song there should be no slipshod work, either on the part of the best efforts to the task. As there is no knowing what kind of reception the song will meet with from the public, it is wise to make every provision for the contingency of its becoming popular. If any thing is worth being done at all, it is worth being done well. Music publishers as well as composers will awaken to this fact some day. They will see that in these days of popular education, when every schoolboy and girl is a fair judge of poetry, it is impossible to float a melody with a dead weight of insipid doggerel attached to it. If publishers and composers open their eyes to this fact we will soon have a better class of songs and ballads. We may not have so many of them, but that will be no heart-break; the public will doubtless survive a modern song-famine. The fact is, we have altogether too many songs, such as they are. The public hungers less for quantity than for quality. When we reach a period of fewer and better songs, there will be a place for the professional song-writer, of whom I shall treat in my next article.

GEORGE RUSSELL JACKSON.

AUXILIARY NOTES.

"Tristan and Isolde" has been revived with great success in Berlin.

Boito's "Mefistofele" has recently been produced with success at Pesth.

Nessler's new opera, "Der Wilde Jäger," was produced Dec. 11th, at Leipsic.

Lortzing's "Undine" has recently been revived at the Vienna Opera House.

Fornari's new opera, "Zuma," has been produced, with some success, at Naples.

Handel's "Solomon" was given for the first time in Ireland, in Dublin, on Dec. 19th.

Madame Olagnier's Arabian opera "Le Sais" was produced in Paris, Sunday, Dec. 17th, with M. Capoul in the chief part.

Kirchner's "Novelletten," for piano and violin, was produced at Herr Barth's concert at Berlin about the middle of December.

Reinthaler's opera, "Das Käthchen von Heilbron," which won the prize offered, in Frankfort, in 1879, was produced in that city, Dec. 8th, with fair success.

Josie Logan, the well-known Boston contralto, has been visiting in Washington, the guest of E. J. Whipple. We observe her name among those present at a recent meeting of the Unity Club.

"Daniel Bartlett, or a Messenger from Jarvis Section," is spoken of by London *Figaro* as "the latest importation of dramatic dry goods." It has been given at the Queen's, Dublin, whence it goes to Dublin, and then to London. It is reported to have been successful at Manchester.

A London lord-mayor recently attended officially, for the first time, a performance of "The Messiah." London *Figaro* says that "when the people rose for the 'Hallelujah' he gathered up his skirts, apparently under the impression that it was all over, but, disco

THE FOLIO.

Music, Drama, Art, Literature.

Do you want a musical instrument cheap? Read the list of premiums offered elsewhere, and go to work. The chances offered are great ones. and should not be overlooked.

Boston boasts of her virtue and propriety on all occasions; and yet "Camille" is one of the most popular plays here, and "Carmen" one of the most popular operas. Can any one explain this seeming paradox?

It is a singular fact that during January three eminent Irish actors were playing at the same time in Boston at three different houses —John McCullough at the Boston Theatre; Thomas W. Keene at the Park Theatre; and Dion Boucicault at the Boston Museum.

"Adelina Patti," says the Cincinnati correspondent of *Music*, "is a great singer, but she does not shine in oratorio. Her domain is in opera. I have heard her scores of times in Europe, and know whereof I speak." This is undoubtedly the simple fact of the matter.

Goetz's opera of "The Taming of the Shrew" will be put in rehearsal by Her Majesty's Opera Company when it arrives in St. Louis, with Minnie Hauk, a great friend of the composer, as *Katherine*. It is expected that Col. Mapleson will present it in Boston in the spring.

We were talking with Elson the other day about the weak attack of the *Musical Record* on the musical papers that use a little wit in their columns, when he remarked, "It is very easy to criticise an editor; but if Dexter Smith himself would only edit a paper once, he would appreciate the difficulties of the position." This was decidedly unkind.

The *Dramatic News*, speaking of John Gilbert's *Sir Peter Teazle*, says, "One man only lives, on any stage, who can pretend to compete in this character with Mr. Gilbert, and he has for some time suffered under an affection of the voice." This is singular. No one in Boston is aware that William Warren is suffering under an affection of the voice.

W. H. Stanley, the fine tenor robusto, who sang recently at the promenade concert given supplementarily to the Tigers' Ball, and who has a voice of such strength and beauty, is to sing with Annie Louise Cary at Rutland on the 1st of this month, after which he enters upon a three-months' engagement with Manager McCaull of the Bijou Opera House, New York, to appear in "Patience," "Pinafore," and similar light operas.

A good story is told by *Music*, to the effect that Prévost, on the afternoon before he was to appear as *Arnoldo* in "William Tell," went in to a beer-saloon for a moment, and was seen by Campanini, who rushed after him, and, "patting him on the back, said, 'Caro, Prévost, there should be no jealousy between us. Let us be friends.' Prévost was delighted, and asked Campanini to take a drink. Campanini took beer, and then treated Prévost six times in rapid succession, complimenting him generously. That evening Prévost cracked on his high C, and Campanini was in the lobby, grinning like a Cheshire cat. The beer had done its work."

THE MONTH'S PICTURE.

We are pleased to present to the readers of the Folio this month the lithographic portrait of Paolina Rossini, a prima donna of Col. Mapleson's company of artists who is destined, after becoming better known, to become a great favorite here. There is a bit of romance connected with her, which will pique curiosity, to the effect that she is the daughter of an officer in the Hungarian army, and ran away from home to go upon the operatic stage, making her *début* at Trieste some three years ago. She made a grand success both in New York and Boston in the part of *Aïda* in the opera of the same name, the dramatic features of her characterization being even greater than the musical, though the latter were decided, the only objectionable feature being a disposition now and then to use the *tremolando*, miscalled *tremolo* in some of the musical criticisms, though its use was hardly objectionable, inasmuch as it was an effort for the wave of the voice, which will come later, and which was practised, with great success occasionally, by Medori in *Lucrezia*, by Grisi, by Lagrange, and others. M'lle Rossini undoubtedly has a great future before her, as she adds youth and beauty to her musical and dramatic gifts.

MUSIC OF THIS NUMBER.

We would call the attention of the reader to the fine list of music printed in this issue of the Folio—in all, eighteen pages, the price of which, over our counters, would cost twice the subscription price of the Folio for a year. It embraces both vocal and instrumental, humorous, ballad, sentimental, and sacred. The latter piece is an old favorite, and is given by request.

CHAMBER OPERA.

Antonio Farini's season of Chamber Operas will begin about the middle of February, and subscription lists for the same are on file in the different music stores, where subscribers may secure their seats. The first of these interesting entertainments will include the second act from "Martha," the third act from "Faust," and the fourth act from "Il Trovatore."

In addition to these some excellent concerted numbers will be introduced. These different acts will all be introduced in full costume and proper scenic effects. The principal artists will be Mme. Hunking, Marie C. Strong, Addie Reed, Annie Burton, Miss T. Carleton, Hattie Skoog, Mr. Wentworth, Mr. Fiumara, Mr. Walton, Mr. Thorndike, and others. Amongst the novelties of an early appearance we might mention Carrie Hodler, a charming soprano. We have had the pleasure of hearing this lady sing, and can predict a very fine future for her. She has a voice of great purity, sympathy and good compass. Under the skilful treatment of her maestro, Farini, she will no doubt make a success. Her appearance is announced for the last of February.

THE LOCAL STAGE.

Thomas W. Keene followed Edwin Booth at the Park Theatre, and gave evidence that he is an earnest student, and has his own ideas. He will occupy a high position on the American stage in the near future. He has been supported finely by George Learock. Maggie Mitchell is playing a highly successful engagement as we go to press. Janauschek, the finest tragedienne on the American stage, will follow.

Kate Claxton and Tony Denier have been recent attractions at the Windsor Theatre.

John McCullough is closing a successful engagement at the Boston Theatre as we go to press. His first week was devoted to *Virginius*, of which character he is undoubtedly the best representative on the stage to-day. His second week was given to "The Gladiator," "Othello," "Brutus," "King Lear," "Ingomar," and "Jack Cade," in all of which he showed his decided force and individuality. Denman Thompson follows with his ever fresh and enjoyable "Joshua Whitcomb."

The Howard Athenæum continues to give strong variety to crowded houses.

At the Globe Theatre, during the week in which we go to press, Sims's comedy of "Mother-in-Law," that followed its London run of three hundred nights by a great success in New York, is being given, with performances by the Corinne Merrie-Makers at matinée performances. The Greek play follows, with George Riddle and Georgia Cayvan in the cast. This is the talk in educated circles, and reflects great credit on the Globe management.

Dion Boucicault has been playing to such enormous business at the Boston Museum that his engagement originally for five weeks has been extended, during which he will appear in his play of "Suil-a-Mor." As it looks at present, he could pack the house for the entire season.

The following autograph letter from the Rev. T. Dewitt Talmage explains itself:

"*Brooklyn, N. Y., Jan. 2, 1882.*

"Mr. H S. Perkins, Chicago, Ill.

"Dear Sir.—I have just now found your book containing a tune set to the words written by my beloved son who has passed away from us. I am greatly thankful to you for the book and the tune and the kindness. We have had it played upon the piano at which he often sat. The music is beautiful. We are very much moved by your consideration.

"Yours, very truly, T. Dewitt Talmage."

The piece above referred to is a Hymn Anthem in Mr. Perkins' latest work, "Model Class Book," published by White, Smith & Co. Garfield's favorite hymn is set to a fitting chant in the same book. This is the largest and finest book ever published for the price.

MARY ANDERSON.

This actress, who is a fine one, and frequently does a scene that approximates close upon genius, in spite of occasionally manifested crudities, is booked for an engagement at the Boston Theatre early in February, when, as she is very popular here, a series of crowded houses will doubtless be seen. Her best characterization is that of *Parthenia* in the play of "Ingomar."

THE MAPLESON OPERA SEASON.

Her Majesty's Opera Company had an artistic success in its two-weeks' season at the Boston Theatre, though its financial encouragement was not commensurate with the fine ensemble of the company generally. The fact exists, to an unpleasant degree, that in Boston there is a lingering feeling that a star is wanted, some established favorite, upon whom applause can be showered indiscriminately and with more feeling than judgment, to speak plainly. Col. Mapleson has organized an opera company that is wonderfully even in its excellence. Indeed, the evenness is so manifest that any one of the leading vocalists, either male or female, surrounded by the usual apology for singers that too often make up the rank and file of a company, would make an instantaneous hit by comparison. Col. Mapleson is thus true to art, though he does not afford his singers the opportunity that would otherwise crown special ones. But he is building for to-morrow, not for to-day; and his triumph will come. His artists are young, fresh, vigorous, and will increase in their popularity as the months go on; not fail and lose their power as they would did he build on reputations at their height, where a falling off is inevitable. This fact was illustrated in the season just closed. When Campanini sang, the house was usually full, and yet his voice suffered frequently by comparison with Ravelli's and Prévost's.

The latter gentleman, by the way, made a great hit at the closing performance of the season as *Manrico* in "Il Trovatore," taking some seconds clearly and firmly, in "Di quella Pira," the audience bursting into a furore of applause and vociferation that would not be quieted until he re-appeared, and repeated it.

Another great hit was made by Emma Juch in "Martha," which is always a popular opera in Boston, and which drew a large house for its own sake rather than because anything great was expected. But the lady made such a pronounced success, aided by M'lle Lauri, Del Puente, and Ravelli, that one could not avoid thinking that if the opera had been given earlier in the season, a little more general enthusiasm might have been awakened.

We have spoken elsewhere of Minnie Hauk and M'lle Rossini, and so must be content with saying that the one re-asserted her power with a Boston audience, and the other showed her possibilities, and what a series of successes will be hers here when she labors under fewer disadvantages. The weather, so often bad in Boston, was especially contrary during the entire season, and affected her voice so she was not heard after her fine appearance in "Aïda" and "The Huguenots."

M'lle Vachot made but two appearances, one as *Marguerite*, taken at a few hours' notice, for the first time, without a rehearsal, and made a pleasing impression, though naturally, under the circumstances, one not altogether successful. William F. Apthorp, the accomplished musical critic of the *Evening Transcript*, treated this lady's appearance so justly and with such fine sympathy of one artist for another, that we quote the following: "M'lle Vachot may be said, in presence, bearing, and musical and dramatic conception of her rôle, to realize the ideal of Gounod's *Marguerite*. Other artists whom we have seen have oscillated between Gounod's *Marguerite* and Goethe's *Gretchen* (two very different persons), some coming nearer to Gounod's creation, others nearer to Goethe's, but none being wholly the one nor the other. Although we are fully aware that our critical dignity will be severely compromised by the avowal, we must admit, in candor, that we have never, since Miss Kellogg first did the part in '62 or '63, so heartily enjoyed any *Marguerite* as we did M'lle Vachot's, last evening. With all her false notes we admire her still."

We hope, when Col. Mapleson returns for his spring engagement, we may be vouchsafed better weather and a more complete blending of the elements of his company, and, more essential still, the appreciation that should exist on the part of musical people for an opera company organized on such a high plane of average merit as his is. The underlying principles of his management are correct, and will in time prevail, especially as there is everywhere in theatrical circles a demand for a return to strong stock companies, which is quite as essential in musical as in dramatic matters.

A PITTSBURGH correspondent of *Music* says that "the musical atmosphere of Pittsburgh is brightening." Without the adjective, the state-

AUXILIARY NOTES.

There are said to be twenty-two operas bearing the name of "Cleopatra."

Remenyi says that there are no better violins than the ones made in America.

The success of "Michael Strogoff" at the Boston Theatre is being repeated everywhere it is presented throughout New England.

Theodore Thomas and his orchestra have been giving concerts through the West with most flattering success. What does Boston say to that?

Henry E. Abbey has made such a triumphant success everywhere with Adelina Patti, that it is said he will introduce the great cantatrice in a series of concerts in the Mechanics' Association building in March or April, at popular prices.

The Fay Templeton Opera Company is having a great success in the Southwest. Texas papers speak in glowing terms of both Miss Templeton herself and Seth M. Crane, who will be remembered as the original *Pippo* in "The Mascotte" in this country.

Etelka Gerster Gardini's baby has been given the name of Linda, from the fact that at her first trial before the jury of the Vienna Conservatory of Music she sang the grand air in Donizetti's opera of "Linda di Chamounix," and made such a great success that she received the first prize in singing.

Josie Logan is still visiting in Washington, and lately appeared at an entertainment given by the Unity Club, singing several selections. A large number of literary, artistic, and society people were present, who listened to an essay by Judge MacArthur, and recitations and piano solos in addition to Mrs. Logan's songs.

J. W. Riley, the Hoosier poet, appeared recently in a combination of lecture and reading in Boston, that was not only enjoyable, but very charming in some of its phases, especially in its rendering of the Western dialect, not only in its humorous but its pathetic phase. There is but little doubt but that Mr. Riley will make a success on the platform.

H. A. M'Glenen recently came into possession of a badge worn by an usher at the opening of the Boston Theatre, Sept. 11, 1854, and a check for a reserved seat used on the same occasion, and has had them framed and hung in the lobby, where they attract much attention from the curious. The usher on the occasion was the present popular and efficient superintendent of the Boston and Providence Railroad, A. A. Folsom.

The Monday-Evening Glee Club, of Clinton, Mass., is an organization of about fifty members, under the direction of the well-known composer, E. H. Bailey, which meets weekly, and rehearses the very best English glees, of the character affected by the Boylston, Cecilia, and other clubs of Boston. So far its entertainments have been more of a private and social nature than otherwise, but we understand that soon one or more concerts of a mor

REVIEW OF RECENT CONCERTS.

Music may have charms to soothe the savage breast; but music in such large doses as Boston has been receiving lately doesn't soothe the reviewer's breast to any appreciable extent. In fact it rather exasperates him. Boston has become such a musical centre that one can't fling a stone without hitting an orchestral conductor (some of them have been hit rather severely), and it is no breach of etiquette on being introduced to a stranger to inquire at once, "Well, in which orchestra do *you* play?"

I was most of all interested in a string quartet, among all the music lately given.

The Euterpe

at its last concert, January 4th, gave a quartet in E minor, by Verdi. This composer has been so constantly at work in the dramatic and sensational school of musical coloring that I was curious to see what he would do in pure chamber music where all his customary effects are denied to him. My curiosity was soon satisfied; when Verdi cannot give pompous brass themes or heavy choruses, he seeks refuge in dance music, *vide* this quartet, which is as much of a quadrille as a quartet.

Its first movement and its fugue introduction to the *finale* must be excepted. The first theme is dignified and well suited to its purpose; it is also handled with skill and made the most of. The fugue, although short, is strictly formed, and interesting besides. But that is all. The second movement is like a *polonaise*. the third would make an excellent *ballet*, and the fourth is a *gigue* after the manner of the old composers, who used this form in their *suites*, merely as a sop to Cerberus.

The general effect of the work is almost always in the direction or solo melody (accompanied by the remaining instruments), and seldom is the structure a purely harmonic one. After this work came a Schumann quartet which, by its contrast, only heightened the impressions noted above. But, although the work is not dignified enough to become a classic masterpiece, it may achieve a popular success, and, if arranged for string orchestra, would gain great applause. I understand that it has been brought out in this manner in London.

The Boston Symphony concerts have been as successful as ever, in the matter of large audiences, and the *ensemble* is improving rapidly. There is a rumor about, that the next season will see this orchestra even better than at present, and that it will become a permanent organization. The programmes have been varied enough, and even too much. There is an over-sufficiency of light overtures in the programmes; but this, I suppose, is done to cater to the general public, and may be a wise step. The tenth concert, Dec. 31st, was a decidedly military one. Cherubini's "Ali Baba" overture, Hiller's "Sentinel," and Wagner's "Kaiser Marsch," all gave the drummer an opportu- to show that he was able to contribute his to the music. What a contrast between st and last-named pieces, Cherubini clear, symmetrical and conservative, even, in a rather sensational work; Wagner, loud, brassy, and vague. The "Kaiser Marsch" always impresses me as a reminiscence of themes from the composer's other works, for which the "owner has no longer any use," and which, promising much at the start, never come to fruition. To be sure the melody of "A strong Castle is our Lord" is judiciously distributed in slices, through the work, but even that does not seem to give the march true dignity. In the introduction to the "Meistersinger" the mixture of themes carries a meaning and forms a stirring picture; but in this the same treatment fails of equal effect.

The Schumann symphony in C (not the best of this composer's works) was broadly performed, and made all possible effect.

At the 11th concert, January 7th, the programme was longer than usual, but pleasantly varied. It begun with a melodious selection from Grammann's "Melusina," an opera which was first performed in 1875, and which proves the composer to be a decided adherent of the Wagnerian school. Following this was a piano concerto in C minor, by Doctor Maas, with the composer as pianist. It seemed a rather heavy work, full of skill but not of inspiration, and very difficult. The second movement must be excepted from the above verdict. It has an earnest, sombre theme, which is treated in a decidedly poetical manner. It was not well performed by the orchestra, which seemed at times perplexed by the intricate rhythm and its constant changes. Doctor Maas subsequently played Liszt's "Waldesrauschen" and "Wedding March Fantasie." In these his work calls for the highest praise. Every technicality was overcome with absolute ease, and underlying all was a delicacy and taste which won the heartiest recognition from the audience. The symphony was the "Pastoral," and was well performed by the orchestra. The violin figure, which so blithely begins the first movement was kept clear throughout, and the brilliant string work of the *finale* was of the best. The difficult horn figures of the third movement (the rustic merry-making) were perfectly given, and so were the picturesque oboe phrases. The pictures of the two middle movements—the rippling brook, the calls of the various birds, the dance, the drunken musician, the fight among the peasants, and the storm—were very clearly portrayed. The first and second movements, however, lacked something of lightness and daintiness, and seemed "draggy." The concert closed with that jumble of various emotions known as the "Zampa" overture, which was well rendered.

The Harvard Orchestra

has also begun its season, and the greeting which Carl Zerrahn received on taking the stand at the first concert, January 5th, proved that he has lost no popularity by the advent of competitors. The programme was made up of well-known works, but was interesting enough for all that. The overtures to "Euryanthe" and "La Gazza Ladra" were brightly given, and the third Beethoven symphony, the "Eroica," received a reading which was clear, dignified and impressive. The second and third movements were especially satisfactory in their freedom from sentimentality and distortion. A few blurs occurred through the over-zeal of some individual violinists who anticipated the conductor's beat, and caused the attacks to lose some of their effect. I was disappointed by the comparatively small tone which came from so large an orchestra. When it was decided to augment the orchestra, and give the concerts at the Museum, every one expected that the effect would be especially magnificent. Such does not seem to have been the case. The sound was largely absorbed by the scenery, and only those violins which sat at the footlights were heard with real power. Possibly a re-arrangement of scenery (a "box scene") or a series of platforms for the players, or both, may obviate this defect at the next concert.

Mme. Urso was the soloist at this concert, and her performance was of the best. especially in an *adagio*, by Spohr, which she gave with the utmost refinement.

The Philharmonic Society.

The fourth concert of this society was given at Music Hall, January 12th, and presented a very worthy programme, which was, on the whole, finely carried out. It began with the overture to "Preciosa" (Weber), which was given without blemish, save that the horns showed some timidity in the Gypsy music. The reading was a good one, erring, if anything on the side of slowness. The Leonora Overture (No. 3) was also a successful number. The symphony was Rubinstein's in F. and both leader and orchestra deserve praise for the manner in which its beauties were brought out. The work consists chiefly of rapid movements; but under the calm lead of Doctor Maas these never became a scramble. and were never blurred. The work is melodious in a high degree, especially in the trio of the *scherzo*, and in the last movement There is also a march rhythm in the third movement which is effective, and the chief theme of this movement is remarkably well treated, even its fragmentary introduction as cadence being very striking.

Three Norwegian compositions for orchestra, by Doctor Maas, were also highly interesting and poetic. They show much versatility, sweeping from a tender and dreamy picture of a Northern lake to the wild hilarious rhythm of the Norwegian dances. They are finely scored and were well performed.

Mrs. E. C. Fenderson was not a successful soloist. Her voice is too small for the Music Hall or for any aria with orchestra, and when she forces it, she sings out of time. At the rehearsal the latter fault was evident, at the concert the former. She phrased badly, being obliged to breathe in the middle of some of the long Handelian phrases, and being generally out of time with the orchestra, although this fault may be placed equally on the director's shoulders. That such a singer should cast aside the music she might render acceptably, and sing such a trying number as Schubert's "Young Nun," was a grave mistake. Liszt's instrumentation, as well as the spirit of the song itself, demands a broad, dramatic delivery. The rising sequences of the opening phrases, although unmarked by Schubert, seem to demand a powerful and majestic rise in the force of their declamation. A critic says that she sang the song with grave and gentle simplicity This I grant; but gentle simplicity is out of place in describing a terrific thunderstorm.

I am sorry that the number of orchestral concerts this month should oblige me to confine my review to that branch, but hope that I may give more varied headings to my sermon next month.

Louis C. Elson.

MINNIE HAUK.

This charming singer, who stands unrivalled to-day in the character of *Carmen*, renewed her old triumphs at the recent appearance of Her Majesty's Opera Company at the Boston Theatre, and added to her fame by her characterization of *Elsa* in "Lohengrin." These are widely different *rôles*, and to render them both so well requires the artist attempting them to be an artist indeed if she succeed. We are reliably informed that the lady dislikes the character of *Carmen* exceedingly, and is almost displeased that she makes so great a success in it, while one of her favorite characterizations is that of *Elsa* in "Lohengrin." She is always sure of a warm welcome in Boston, whatever she may appear in.

SATTER'S RESIDENCE IN BOSTON.

Following Liszt's example, Gustave Satter has fully determined to make the American Weimar his home. This is excellent news indeed. Boston, although possessing several pianists and composers of no mean reputation and of great talent, could never pretend to the distinction of being called the "musical Hub of America" unless a truly renowned artist, and one whom both continents delight in honoring and acknowledging, could be induced to spread the halo of his name and glory over Boston's homes and concert-halls. The very fact of Gustave Satter's consenting to teach ought to fill all the young musicians of the United States, professional and non-professional, with exuberant delight. To whom but to him can our students look forward for the solution of piano-mysteries? Who better than he, the hero of a thousand battles, can, if he chooses, transfer the crowning accomplishment of playing in public, *routine*, to his disciples and followers? Who excels him in the ways of the world, in a marvellous command of languages, in experience, in high-tonedness as a gentleman, and in sincere modesty? Those who judge Satter by their own "crankiness," cheek and vulgarity do not know either the artist or the man. There never lived a more humble but at the same time a more manly artist than Satter. Profoundly and instinctively averse as he is to wholesale puffing, to the tricks that are dark, and to wire-pulling, those who found out that they could not use him as their tool of course turned round and abused him. If his talent were a second-rate product of industry and mechanism, he nevertheless could fully go shares with Liszt in one pool. Liszt and Satter have certainly been the best beloved and best abused artists of the century. The rabble can render no higher homage to genius and education than by ostracizing them. The Liszts and Satters are excessively rare; and we would say, that the FOLIO, by following the example of the prominent European and American press, has chimed in in the veneration due to the man who plays next best to Liszt, and who writes for the piano next best to Chopin and Gottschalk, it has only performed a most agreeable duty, and herewith it extends, in the name of its ten thousands of readers, a royal welcome to Gustave Satter.

We took the liberty of interviewing the illustrious artist at his home, 202 Dartmouth St., and found him seated at his Chickering Grand, and surrounded by a bevy of fair ladies, one of whom, his pupil, gave us an astonishing proof of her great master's genius for tuition. At our urgent request she played Beethoven's sonata, Op. 53, and Satter's "Summernight." It was a revelation of the power of female hands under the guidance of a Satter. We refrain from giving the young lady's name,—she is the daughter of one of our prominent public men,—the more so, as Satter will not allow her precocious appearance in concert. Next season, most likely, she may make a sensation with her *début*. The whole evening flitted away on the wings of delight. Satter's conversational powers alone are well apt to keep you all night round his easy chair.

We repeat that we are glad that the eminent pianist and composer has concluded to settle in Boston, and teach as well as appear in concert Elsewhere, in the advertising pages of the FOLIO, will be found an announcement of several of Satter's compositions, of which White, Smith & Co. are the exclusive and authorized publishers in the United States. Their merits and prospective popularity are well set forth in the advertisement, and need no additional word at present in the editorial department.

"SHOW PEOPLE."

A good story comes from Eau Claire, Wisconsin, that is worth reprinting, to rebuke that spirit of prejudice that finds lodgment in the breasts of ignorant, boorish people, against the dramatic profession. A member of that profession, with Mr. McDonald's spirit and courage, backed with weapons if necessary in the more brutish regions of country, would be not out of place, and people generally would have been gratified if Jim Currie had found such an antagonist in Texas. The story, as told in a Western paper, runs that the Ideal Opera Company "were in the dining-room at supper, when a robust stranger, with an equally robust female leaning on his arm, was shown by a waiter to a table at which were seated Miss Calef, Miss Ardell and two other young ladies belonging to the Ideal Company. The stranger, with an assumption of offended dignity, said to the waiter, 'I am a gentleman, sir, and I don't eat at the same table with show-people.' W. A. McDonald, the baritone, white with anger, faced the insulter and said, 'Let me tell you, sir, that show people, as a rule, are ladies and gentlemen, and that the members of this company are no exception to the rule. Apologize, instantly, to these ladies for the insult you have offered them, or I'll thrash you within an inch of your life.' The stranger begged pardon, and then sneaked out of the room."

PASSING SHAKES.

The Boston *Courier* speaks of Guiseppe Verdi as Joe Green. This is simply dreadful.

Opera cloaks should be made on Singer machines.—[*Exchange*] And kitchen garments on the Domestic.

The *Columbus (O.) Capital* never squeaks. It has an I ler, though his picture lately printed shows that he is no squirt.

Beecher has no faith in any temperance lecturer "who has not been drunk and rolled in the gutter." Nor evidently in any minister who has not sipped to the dregs the cup of vice.

When a travelling theatrical company has been playing to poor business during the week, they generally keep it up by playing the landlord,—which is poor business also,—but, like the other, cannot always be helped.

The Passing Shaker went to see "Lohengrin," and thinks that the "Swan Song," as sung by Campanini, is swan of the most brilliant gems of the opera, though it's wantonness itself to pun upon so grand a subject, and scarcely awakens a lone grin in approval.

Booth's theatre in New York is to be turned into a dry-goods store. "Measure for measure" and dress rehearsals will be popular there in future.—[*Boston Commercial Bulletin.*] And "Much Ado About Nothing" will be the regular matinée performance, with many loafers outside to Lear at them.

The *Musical Record* has a great many slurs aimed at the musical journals which have a humorous department. This is very natural. All papers of its class do. The editor of the *Record* attempted a humorous department in a paper of his own a few years ago, and failed most ignominiously. His paper died, and he has been sick ever since. The grapes are very sour

An amusing story comes from Vienna, where in a legal suit lately the judge allowed an objection that there was no proof that Verdi was the composer of "Il Trovatore," and an affidavit setting forth the fact was demanded and read in court. When a possible trial bringing in a Shaksperean play comes on, and they want proof of the authorship, the anti-Shakspere people will try hard to "save their Bacon."

THE STUDY OF MUSIC, AT HOME AND ABROAD.

As the taste for the highest order of music is asserting itself throughout the civilized world, it becomes a matter of importance to persons gifted with musical talent to take into careful consideration the following questions,—

"Is it necessary or advisable for Americans to go abroad for a musical education?"

The writer of this article has reason to believe, from practical experience, and from close observation during a long course of study in Europe, that the facilities at the present time for acquiring a first-class musical education *are equal, and in many respects superior*, in this country to those in Europe.

In order that this statement may not seem presumptuous, let us for a moment consider a few facts. The musical art is represented by the vocalists, instrumentalists, and composers of all nations, and among them American artists hold a distinguished position in the front rank, and in America the divine art must eventually excel.

Why not? The best European teachers and artists come to this country. Many of them make it their permanent home. The fresh and increasing interest in music in this country has attracted the eyes of the musical world. No artist of the old world but looks forward to a professional tour of America. It is here the golden harvest of his life is to be reaped.

Some of the best and most enterprising European teachers and artists established themselves in our great cities, and imbibing the progressive spirit and energy of our people, put forth greater efforts and gather larger ideas than it would have been possible for them to conceive and carry out in Europe. They unite the learning acquired by years of labor in the old country, with the enterprise and spirit of the new.

Such are the teachers whose valuable services can be had in our Academies of music either in private or in class instruction. All that is needed on the part of the student is intelligent inquiry and discrimination to ascertain who and where these teachers are.

Unfortunately, many students earnestly seeking good instructors are misled by ignorant or designing advisers and by false appearances.

It does not of necessity follow that the best players or singers are always the best or most successful teachers. The best teachers are those who within a reasonable time are able to develop the most artistic and correct players or singers. This naturally assumes that the learners have equal talent or genius.

There are many students of music that have a certain fondness for it, and mistake that fondness for talent. They never rise above mediocrity. There are others who possess wonderful talent, but are too indolent to put forth the requisite energy to excel as artists, and giving way to that indolence, for-
'n the summer-time nearly all they have
d during the remainder of the year.

Mr. Louis C. Elson has well said: "There is no royal road to music,—charts, patent methods and astonishing advertisements, to the contrary, notwithstanding. There is no other way to become musical than the troublesome one of study. This simple fact is one not often thought of by thousands of young ladies who 'love music,' and it is this superficiality which lies at the root of many of the evils which attend music-teaching in the United States to-day.

"It has given rise to an abundance of patent modes of study which profess to teach the entire art and science of music, in from five minutes to five hours, and which leave the too confident pupil stranded on a dreary waste of tonic and dominant chords."

It is this false idea that there is "a royal road to music" that leads many persons to seek it in Europe. It is needless to say they are rudely undeceived there. However great the advantages, however numerous the facilities, however excellent the teachers there, as elsewhere all the world over, it is work, work, work, that makes the artist.

Our American musicians know this. They have worked—worked intelligently and with the energy that is characteristic of the race, and to some purpose. Among the native American musicians of whom we may be justly proud we need only mention the names of Dudley Buck, John K. Paine, George L. Osgood, A. Clarence Eddy, George E. Whiting, Eugene Thayer, Wm. H. Sherwood, Wm. Mason, B. J. Lang, C. L. Capen, J. C. D. Parker, Charles R. Adams, L. H. Southard and Stephen A. Emery.

Many others are worthy to be mentioned with these, and in any company, but these serve to show the character of the artists America can boast. With talent such as this, what necessity to go to Europe for musical education or teaching?

The European Conservatory system is now firmly and fully established in America, and has demonstrated its superiority by its unqualified and magnificent success. There is no reason why our music schools should not teach as well and as successfully as the European, and there are many reasons why they are to be preferred.

Not alone from America, but from the whole musical world, we draw our teachers. The energy, vim and business qualifications of our directors are superior. Our school buildings are the largest, most convenient, and finest in the world; our air pure and healthful, and the distractions, enticements, and dissipations not so numerous, alluring and ruinous as they are in Europe.

Another point not to be overlooked in selecting teachers and a place of musical education is the medium through which instruction is to be imparted. But it is a curious fact that while contemplating musical education, people will ignore every quality that constitutes an excellent and successful teacher, except his capacity to play or sing transcendently well.

Whilst we concede the vast advantage of this—the power of example—we must not forget that there are some other qualifications equally as indispensable to the good teacher.

One of these qualifications is the faculty of imparting information which ought to be possessed by a teacher. However richly gifted a a teacher may be as an artist, his talents are almost useless if they are accompanied by inadequate power of language—that medium of exchange of ideas between tutor and pupil. The teacher should be a master of that medium—the language that the pupil best understands.

And yet people send their children to Europe to learn music through a medium not one word or sign of which these children understand. The pupil must first learn the language of the tutor, or the tutor that of the pupil.

It is of prime importance that explanations which are difficult of comprehension should be made as clear as possible, and with as little loss of time as practicable. The medium, or language, therefore, in which instruction is given should be so clear, graphic, concise, that a pupil will comprehend instructions at once and definitely.

And the general knowledge of music has made great strides in America in a very few years. This is shown by the wonderful results in the department of vocal music that have been attained.

It is within the recollection of the writer that the only vocal organization in Boston, with the single exception of the time-honored Handel and Hayden Society, was one composed exclusively of German male singers. They came together once every week to amuse themselves according to the custom of the old country. Their public performances were in no respect equal to those of similar clubs of to-day, and indeed the German club has been so thoroughly thrown in the shade by our native clubs, composed exclusively of *native* singers, instructed by *native* teachers, that it has retired from the field, and is now simply maintained for social purposes.

Another striking illustration of our vocal resources is found in our numerous opera companies that have been in the field for several seasons, whose performances have, as a rule, been superior to those of European companies that have visited us within the last few years.

Now in view of these facts, let us see in what way we can progress faster in the future than we have progressed in the past. We know that the general system of education, as pursued in our schools and colleges, challenges the admiration of the world, and the only error we are inclined to fall into is in attempting to do too much in too short a time.

The education of musical talent should begin in early childhood and continue through a succession of years until the pupil is independent of tutelage and able to study for himself.

This can be easily done in connection with other branches of education, if the school-teacher, instead of opposing the music-teacher

by influencing parents to have their children give no attention to music until after having finished their schooling, will recognize the fact that a scientific course of study in music quickens the perceptive faculties as well as the emotions.

It takes so much longer time to become a good player than it does to become a good singer, that in order to gain technical facility sufficient to become a virtuoso upon any instrument, the necessary steps must be taken to secure this result by placing a child at an early age under the best possible instruction that can be obtained.

Now in regard to the choice of an instrument, we know that no musical instrument has received such universal attention and study as the pianoforte. It has always been the favorite instrument of the best composers—on account of its completeness and adaptability to all styles of music.

Properly played it presents almost the varied effects of a full orchestra, and can be made serviceable in a greater number of ways than any other instrument.

But for the very reason that it is the most popular of all instruments, it is subjected to the most abusive treatment at the hands of a majority of pianists.

It is really strange that so few players become artistic performers, or have any definite knowledge of what constitutes a correct anp musical touch.

With the development of technical proficiency, very many players seem to think that the end of all is to attain great rapidity and strength to the utter sacrifice of beauty, elasticity and refinement. The importance of a scientific method in teaching the piano cannot be too frequently alluded to.—*Carlyle Petersilea, in Youth's Companion.*

In one of the ancient aboriginal religions—the Aztec, if we remember correctly—one of the sacrificial offerings occasionally made was of a young man who had been guilty of some crime, and who was kept in an ecstatic realization of vice for months, and then sacrificed on the altar of so-called religion. We were reminded of this by an incident which recently happened in Nebraska, and which Hoyt, the "All Sorts" wit of the Boston *Post*, thus chronicles: "Clara Louise Kellogg sang about one thousand dollars' worth to the inmates of the Nebraska penitentiary the other day, and asked nothing for it. A man who had never stolen anything or made love to another man's horse would have to pay two dollars to hear her. About the only man who gets left now-a-days, and has to pay a big price for all the fun he has, is the honest, respectable, hard-working citizen."

Jennie Sargent made a brilliant success as *Lucia* at the Theatre Royal, Malta. The Malta *Times* says, "Last Saturday the opera 'Lucia di Lammermoor' was given, the fair and captivating Miss Jennie Sargent as *Lucia* creating quite a *furore*. The opera was in every respect a great success, and Miss Sargent had throughout a most enthusiastic reception. She sang and acted with exquisite feeling, and repeatedly brought down the house." The Malta *News* says that Miss Sargent "was frequently and enthusiastically applauded. The most difficult parts were splendidly rendered. Miss Sargent is not only an accomplished artist, but an amiable lady, and we wish her a prosperous career in the profession she is so well qualified to adorn." Miss Sargent, it will be remembered, was a pupil here of Lyman W. Wheeler, and he is to be congratulated on her success.

A WESTERN KELLOGG CONCERT.

The *Aurora (Ill.) Blade* of a recent date indulged in the following first-class notice of Clara Louise and Brignoli: "The Kellogg concert, as might be anticipated, was largely attended. The dollar freeze-out was rather rough on the hoodlums, but the audience managed to exist without the customary war-whoops. The divine Louise was as resonant as usual, which, by the way, she ought to be, being well seasoned. Kellogg's diaphragm was evidently not like wine—improved with old age. Her upper register is up-stairs near the skylight, while the lower register is closed for repairs. The aforesaid Kellogg performed her grand triple act of singing, rolling the eyes and talking to some one in the wings, at the same time. Her smiles at the audience were calm, but determined; but her smiles at the "feller" hid behind the scenes were divine. Her singing, when she condescended to pay any attention to the audience, to our critical ear (the other ear being carefully folded up), seemed to be a blending of the fortissimo crescendo, damfino—or care either. Her costume was a harmonious blending of the circus tent and balloon style, and was very gorgeous, barring a tendency to spill some of the contents out at the top. The Italian part of the business was as fidgety and furious as usual, and demonstrated what early association with a hand-organ and monkey will accomplish. That venerable and obese freak of nature, Brignoli, was graceful as usual. His appearance very nearly resembles a stove in a corner-grocery store, or a water tank on a narrow-gauge railroad. He was not fully appreciated until he turned to go off the stage. He then appeared to his best advantage, and to take an interest in getting out of sight as soon as possible: an effort, in which he had the hearty sympathy of the audience."

NOTES FROM ALBANY.

Musical events here are very numerous, and the outlook is a very prosperous one.

Ford's Opera Company sang "Patience," at Music Hall, on Dec. 29th, and "Billee Taylor" on Dec. 30th, to poor houses. The troupe is poor, and singers weak, there being nothing æsthetic about them.

The Wilbur Opera Company appeared for the 242nd time, in "The Mascotte," at Tweddle Hall, recently, to a delighted and well-pleased audience. Louisa Searle is now connected with the troupe, and pleases. The costumes were the finest seen here in any opera.

Theodore Thomas's Orchestra gave a concert at Music Hall last night, and did well. They appear to-night in a new programme.

"Our Goblins" draws well at the Leland. Though the play is nonsense, the singing is fair, especially that by Miss Carson.

The Albany Musical Association will give another oratorio soon. The oratorio of "Elijah," presented recently, was very profitable to the association.

The craze "Patience" has struck an amateur company in this city.

The troupe from the Standard Theatre of New York will occupy three nights in giving "Elfins and Mermaids" soon.

Albany, Jan. 6, 1882. E. S. Bett.

PASSING SHAKES.

L. P. Wheat is a Virginia pianist. Should not think he could give an oat its proper expression.

"This world is all a fleeting show," sang Thomas Moore; but it is oftener a variety show than a genteel comedy.

Kate Claxton is now performing to a very small audience. It is a girl.—[*Burlington Hawkeye.*] And the little one now draws better than her mother.

The *Cambridge Tribune* recently placed a notice of "The Black Crook" under the heading of "Cambridge Society." What do the Harvard boys say to that?

When a fine actress marries a poor stick, and gives him the position of leading man in her company, he supports her in one sense, but she supports him in another.

Amateur:—No, an orchestral conductor is not expected to "knock down," he keeping his baton the swing for something else. Get thee to a horse-car, and ventilate thy slang.

A special performance of "The Black Crook" was given at the London Alhambra on "Boxing Day." Should think "Box and Cox" would have been more appropriate.

It is not true that Anna Dickinson is to play *Romeo* to Oscar Wilde's *Juliet*.—[*Philadelphia News.*] At least not until she stops playing the deuce with Fanny Davenport.

The *Musical Peeper* says that the editor of the Folio is the author of "Beautiful Snow." We have it on good authority that the salary of the editor of the *Peeper* was doubled immediately after he gave evidence of possessing such brilliant original wit.

When the London funny papers make a joke that requires explanation, they put the key into parentheses. The *Norristown Herald* puts into parentheses, "Send stamps for explanation," which is not only better, but funnier, and has a smack of business about it that is refreshing. All of which shows the superiority of the American over the English mind.

"THE MESSIAH" AT CINCINNATI.

The rendering of the most popular and influential oratorio ever composed and presented to the world by Handel or any other author, was that of "The Messiah" in Cincinnati's great Music Hall on the evening of Dec. 28, 1881. It was one of the great musical events of America as well as of Cincinnati, for it has perhaps never before been heard more perfectly and completely.

In giving to the readers of the FOLIO a *résumé* regarding the rendition of this grandest of sacred oratorios, it is hardly necessary to enter minutely upon the technical points of its production, or to dwell upon any special merits of the performers; but the whole can be spoken of as a grand achievement of successful oratorio.

The event of this particular rendition of so grand a work of art was looked forward to for some time by thousands of music-loving people, because the charm that would come with it was no more or less than the soul-satisfying queen of song, Adelina Patti, who has, by universal consent, the loveliest of human voices, and who was to unfold in her pure soprano that portion of the sacred story assigned by its author. To the gratification of an audience of seven thousand Madame Patti did appear, and though her singing throughout was excellent, her best efforts seemed to be in the rendering of the arias, "Rejoice Greatly" and "I know that my Redeemer Liveth." In the former, so universal and spirited was the applause, that contrary to the usages alike of oratorio tradition and of a well-established custom of the resolute Thomas, she sang it again entire. The latter, in its sublimity of religious hope and faith, was, by far, the grandest exhibition of her peerless voice, although, to the critical ear, her upper tones were not entirely satisfactory. That Patti is pre-eminent in her profession is undoubted, but the general feeling of the mass that filled Music Hall on this evening to hear the great prima donna was one of disappointment. Whatever the impression be that she made here, it is conceded that to be really appreciated she must be heard in opera. The lack of general appreciation of Patti in "The Messiah" can in no manner be credited to illiteracy of her audience; for a more intelligent, cultured and refined assemblage never graced the interior of the great Music Hall before.

Patti has appeared for the first time in over twenty years to a Cincinnati audience, and, though disappointment seems to be general, it is hoped that on her return here in February she will appear to such advantage as to entirely dispel this feeling. By the terms of a contract between Patti's manager, Mr. Abbey, and Col. Nichols, of the college of music, Madame Patti will sing with her own company and orchestra leader on two nights of the opera festival, February 14 and 18. at which time she appears only in operatic concerts, and not in opera entire.

Among the contralto singers in oratorio t the world has knowledge of, Miss Cary ranks very high. Oratorio is her musical home; and to a Cincinnati audience she is an ever-popular artiste. In "The Messiah" she sang her solos in such full, rich tones that each note of the sacred harmony seemed imbued with the spirit of the master who created it. So pathetically did she sing "He was despised," that one could almost exclaim with the minister of whom an anecdote is told, "Woman, for this be all thy sins forgiven." The audience would gladly have overlooked the seeming impropriety of repetitions in oratorio, had Director Thomas permitted Miss Cary to respond to the continued applause after singing "He shall Feed His Flocks," but the fair contralto could only bow her thanks. She carries with her the memory of a great triumph in this city.

Myron W. Whitney occupied the same position in singing the bass solos that he had on previous occasions, and without his wondrously musical voice, these grand solos could not have been so well rendered. His articulation, especially, was excellent. Mr. Whitney is no stranger here, and his reception on the evening of "The Messiah" was of a character that must have made him feel proud of his Cincinnati admirers. Musical Boston should feel proud of such an artist.

The reputation of Theodore J. Toedt, as an exponent of oratorio music, was not very widely established as compared with the other soloists; but admirably did he form the tenor of the great quartette. His voice is clear and ringing, and his method excellent. He seemed perfectly at home with the other great singers, and more than pleased his audience.

It is not an exaggeration to say that the Cincinnati Chorus, which formed, after all, the most important part of "The Messiah," excels any of its numbers in the United States. Under the directorship of Prof. Arthur Mees, it has attained a wonderful exactness, and that fine articulation was particularly noticeable in the rendering of each chorus. "Behold the Lamb of God," "Lift up your heads," and the "Hallelujah," three of the finest choruses Handel ever wrote, were sung in a style that bespeaks nothing but words of commendation to such a large body of singers. It numbers six hundred, and, as a great chorus, it is capable of singing anything well, and, probably, with an exception of the grand "Hallelujah," the most generally pleasing was the rendering, "For unto us a Child is Born."

The accompaniment was furnished by Theodore Thomas's New York Orchestra, with a number of the best Cincinnati musicians, and the meritorious manner in which the *tempo* was carried out to such degree of excellence is sufficient to know that the instrumentation was perfect throughout. Under the swing of Mr. Thomas's baton, everything was perfectness and unison.

A word in regard to the management. The officers and directors of the musical association of Cincinnati certainly deserve much praise for the untiring energies put forth to secure the best artists in music the world can produce, and giving to the public, at a reasonable price, such wondrously musical attractions. The rendering of "The Messiah" was a triumph for art, and well may the people of Cincinnati feel proud of having such enterprising purveyors to the public taste in musical matters. SAMUEL C. HAYSLIP.

Cincinnati, Jan. 3, 1882.

PASSING SHAKES.

It takes a great actor to support Fanny Davenport—when she faints.

The "crazy-bone" is not the seat of humor, some paragraphers to the contrary notwithstanding.

J. Russell Fisher's "Plantation Proverbs" in the *Toledo American* are "chock-full" of genuine humor.

"There are innumerable ways of wearing the sash," says a fashion item. This will be new to Le Blanc.

Eternal vigilance is the Price of Fanny Davenport while Anna Dickinson hovers about stage entrances with her sheriff's writs.

"A. B. Alcott and his daughter, Louise, celebrated their birthday recently by addressing poems to each other." It is singular what spiteful things parents and children can do to each other on occasion.

The Cincinnati people paid Patti $6,000 for two songs the other night. This is unexplainable unless the selections were "Little Pig under the Gate" or "Root Hog or Die."—[*Philadelphia News.*] The "Watch on the Rind" might have been sung with grand effect.

Isn't it strange that some of the funny, punny "musical" editors haven't alluded to the incom-Patti-bility of *La Diva* and the Marquis de Caux?—[*Musical Record.*] Not at all. It was left for one of the stupid ones to perpetrate such an inane attempt.

AUXILIARY NOTES.

Lucy Pixley, Annie's younger sister, has joined a light opera company in San Francisco.

Madame Essipoff has been giving recitals at Copenhagen. She will next visit Stockholm.

Alice Oates's last venture in San Francisco proved a bad failure. There is such a thing as overdoing the scandal business.

The Chicago *Inter-Ocean* paid a handsome compliment to Jeannie Winston's charming poem in a recent issue of the FOLIO.

Emma Abbott does not draw so well in the cities, where culture is supposed to have more of a hold on people, and has "taken to the woods" and rural districts generally, where she thinks she can play her religious dodges a while longer. Maybe she "caut."

A pretty and highly successful entertainment was given recently at the court-house in Seneca, Kansas, consisting of a representation of "Cinderella," by the children of the Universalist Sunday-school of the town, under the direction of Elvira L. Rhoades. The local paper pays the lady a high compliment for her success in managing the affair.

THE FOLIO.

BOSTON, MASS..... FEBRUARY, 1882.

The Folio is the only musical journal in America which gives a full-page lithograph portrait with each number.

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We tender our sincere thanks to the people all over the country who have manifested an interest in the FOLIO since its new editorial management took hold of it, and who have shown that interest by a new and more vital interest in its success. We call renewed and special attention to the fact that in every issue of the FOLIO will be found from seventeen to twenty pages of music, both vocal and instrumental, which over our counters or those of any other dealer would cost between two and three dollars, and it costs only fifteen cents; this music is not cheap and undesirable selections, but is taken from the best and most popular published by the house of White, Smith & Co. The only way to secure it is by subscribing for the FOLIO. It costs only $1 60, with premium.

H. J. BENNETT'S six "Summer Scenes for Piano" are simple and pleasing.

H. S. PERKINS will fill concert engagements in Iowa and Nevada during February.

SEND cents to White, Smith & Co. for Earl Marble's song, just published, of "The Beautiful Night."

E. H. BAILEY'S "June Morning" is one of that author's most beautiful compositions. Its poetical title tells the story.

"BRIER BLOSSOMS," six compositions for the piano, by William Gooch, are among White, Smith & Co.'s best publications.

FANNIE STIMPSON gave an organ recital at Tremont Temple on Friday afternoon, January 13, which was well received.

MATTIE WHEELER is away with the Boston Museum Company, and plays the piano-forte to good acceptance in the orchestra.

C. D. BLAKE'S "La Jolie Parfumeuse Potpourri" is a bright arrangement of some of the principal airs of the popular opera.

"OPERA AT HOME," by C. D. Blake, comprises a series of choice selections from standard operas, that should be in every person's music-rack.

"BELL TONES," six progressive studies for young pianists, by G N. Bordman, is a charming collection of pieces, which have had a great popularity.

NELLIE BROWN MITCHELL has been singing to good acceptance in several concerts lately. All the daily papers spoke highly of her recent success at Parker Memorial Hall.

EDWARD C DAVIS, who has been manager of the advertising department of the Boston *Times*, has accepted a similar position on the Boston *World*, the bright Boston penny paper.

WILLIAM L. WHITNEY, son of Myron W. Whitney, who is studying under Vannuccini, in Italy, has written an operetta, which is in rehearsal, and will soon be produced in Florence.

THOSE wishing the services of a good teacher of violin would do well to consult William Dorn, whom we can recommend as a teacher of ability and experience. He can be addressed in care of White, Smith & Co.

WILLIAM H. SHERWOOD gave a piano recital at Maplewood Institute, Pittsfield, Mass., on Tuesday evening, Dec. 13, 1881, which gave a good-sized audience great delight. He was assisted by Daisy Hall in fine vocal selections.

C. D. BLAKE'S "Leaves and Blossoms" comprises twenty-five compositions, embracing waltzes, polkas, nocturnes, galops, marches, and so forth. They have an illuminated title-page of azaleas, roses, carnations, and

MR. EDWARD FABIAN is rapidly earning the reputation of being one of the most skilful and competent teachers of vocal culture in Boston.

W. H. STANLEY and Letitia Louise Fritch sang to fine acceptance at the Gilmore concert that followed the Tigers' Ball in the large hall of the Charitable Mechanic Association; but it is a hard place for a voice to be heard acceptably.

VAN LOAN & POND, the former formerly of the house of William A. Pond & Co., have lately established a music house at 23 East Fourteenth St., New York, under favorable auspices. The firm deserves the success it will undoubtedly attain.

MINNIE LITTLE has been meeting with great success lately in teaching. Her pupil Mrs. T. P. Lovell has been singing in concert during the past few months in a manner to not only do herself credit, but reflect great praise upon her teacher.

J. ANGELO, Col. Mapleson's right-hand man in many of the details of the management of Her Majesty's Opera Company, makes himself very popular with all with whom he is thrown in contact, and for this reason as well as others is a valuable assistant.

WALTER EMERSON, the popular cornet-soloist, who is often recalled three and four times, is playing for encore pieces, with great success, "Uncle Tom's gwine to Stay," and "Come along, Sinners," both of which pieces are destined for a highly successful run.

ONE of the gems of the season is the "With Longing Wings Waltzes" by Carl Faust, author of the popular "Cure for Sorrow Waltzes," and is an especial favorite among friends of the german. It is dedicated to Charles Burnham, the gentlemanly business manager of the Globe Theatre.

"THE Pleasures of Life Waltzes" are very popular, and are being played everywhere, at fashionable parties in Boston and all the leading cities. They are dedicated to "Daisy," the society name of a lady who is as popular among her numerous friends in Boston as she was formerly in New York.

JAMES M. TRACY proposes giving three soirées musicales some time during the winter. He will be assisted by two or three of his best pupils, who will appear in solo and concerted music The programme will be made up with care, and embrace the best compositions of Beethoven, Shumann, Mendelssohn, Chopin, and Liszt.

JAMES M TRACY will play at the Boston Conservatory matinée on the afternoon of February 10th, at Wesleyan Hall The programme selected for this matinée will be substantially the same played by Mr. Tracy twenty years ago on his return from Germany. Helen E H Carter will be the vocalist, and sing several choice songs.

Music is the name of a new journal started in New York, of which the well-known John C. Freund is the editor. The initial issue is breezy and interesting, and shows ability and enterprise on every page. In addition to Mr. Freund's name, those of Frederic Archer, Hugh Craig, F. S. Saltus, Louis C. Elson and others are given as being attached to the editorial staff.

THE Christmas-tide concert of Beaver College Hall, Beaver, Pa., under the direction of Auguste Rhu, director of music in the college, took place on Thursday, Dec. 22nd, when he was assisted by a large number of pupils of New York, Pennsylvania, Ohio, and Virginia. It was highly successful, and speaks well for Professor Rhu's management.

CORA WYSE, soprano, from Quebec, is studying in Boston, and also doing the soprano rôle, at rehearsals, of the new American opera of "Nora," by C. A. White and C. D. Blake. Miss Wyse has a pure soprano voice of high range and flexibility. She accepts engagements to sing in concert or light opera, and can be addressed in care of White, Smith & Co.

THE Thames St. M. E Church, Newport, R. I., gave its twenty-eighth free organ recital, by J. W. Andrews, organist at Trinity Church, assisted by Mr. H. B. Wood, organist at United Congregational, and Mr. Harry Titus, Mr. Harry Landers, Mr. E. E. Barlow, Mr. Charles P. Scott (pupils of Mr. Andrews), on Saturday, Dec. 31, 1881. It was a highly successful affair.

THE Christmas issue of the *New York Mirror* was a delightful number in every way—handsomely illustrated, and full of bright readable sketch matter and illustrations in addition to the regular musical and dramatic news and criticisms. Harrison Grey Fiske, the editor, is making a paper of the *Mirror* that is in demand among private families of clean tastes as well as in the profession.

THE New York and New England Railroad is a great favorite with members of the dramatic and musical profession. The Mapleson Opera Company went on that line in a special train on the Sunday morning after the close of their recent Boston engagement, going through, by means of the transfer steamer *Maryland*, without change of cars. Several new cars were used on this

MRS. SARAH E. WASGATT has a fine class of piano pupils from Boston Highlands and vicinity, with room for a few more in the class. She is especially successful with children, and they improve rapidly under her instruction. She refers, by permission, to Julius Eichberg and J. B. Sharland, and can be addressed at 130 West Brookline Street, suite 7, or in care of White, Smith & Co.

THE Lorely Musical and Dramatic Club is a popular organization in Chicago that meets weekly at the residences of the various members alternately. Among the members are Mr. and Mrs. Theodore F. Swan, Mrs. C. L. Rising, W. L. Prettyman, Carrie B. Norton, Libbie Lyke-Cregier, Frank B. Williams, Lucy and Allie Silke, Mrs. Melville Clark, Edith Elliott, Zeline Mantey, C. Edna Clark, Frank H. Pearce, and J. R. Featherstone.

MENDELSSOHN'S grand oratorio, "St. Paul," was successfully produced at Northampton, Mass., Nov. 28th, by the Hampshire and Hampden County Musical Association, numbering two hundred voices, assisted by Mrs. E. Humphrey-Allen, soprano, Anna Drasdil, contralto, Theodore J. Toedt, tenor, and John F. Winch, baritone. Full orchestra and organ conductor, B. C. Blodgett; violin leader, C. N. Allen; organist, E. B. Story.

FOUR of the pupils of Miss L. E. Bradstreet, of Melrose Highlands, gave a piano recital in that town recently, Charles Newell, of Boston Highlands, Annie and Mamie Gould, of Melrose, and Mabel Winn, of Malden. The *Melrose Journal* says of the affair, "Their effort in all its parts was highly creditable to their talent and diligence as well as to their talented and painstaking instructor. The hearty applause for the several players showed a just appreciation of good music."

A SERIES of chamber concerts are to be given at Wesleyan Hall, 36 Bromfield St., Thursday evenings, January 26, February 9 and 16, and March 9, by Carlyle Petersilea, pianist, and Leandro Campanari, violinist, assisted by Gustav Dannreuther, violin, Daniel Kuntz, viola, and Wulf Fries, violoncello. Mr. Petersilea's fine technique in piano fingering is acknowledged universally, and Mr. Campanari is becoming a great favorite, as he deserves to be, on the violin. The concerts will doubtless be highly successful.

THE Elmwood Club, a newly organized choral society under the conductorship of Signor Jannotta, will give their first concert of this season on Wednesday evening, February 15th, at the Dudley Street Opera House. The principal work of the concert will be Saint Säens' Oratorio "De Noël." Jennie P Walker, soprano; Sarah Barton, mezzo-soprano; William Clark, tenor; Mr Arnold, baritone, and the Elmwood Club of sixty well-balanced voices Mr. Otto Bendix will be the pianist, and Signor Jannotta the musical conductor.

OUR Chicago house is doing an immense business constantly, though agents and canvassers are being sent out all over the outlying country to increase and extend it. It will be but a few months, at the present rate of increase under the energetic management of John D Harvey, before we shall do a more extensive business through our Western house alone than any other establishment in the West. Our Western friends will do well to deal directly with the Chicago house, and thereby save time and prevent the occasional unavoidable delays.

MARIE STRONG, a fine contralto singer, and one of Signor Farini's most promising pupils, will have a benefit concert early in February, in which the prison scene from "Il Trovatore" will be given, in costume, and with complete *ensemble* effects. It will be to a great extent a private and select affair, though a few tickets will be disposed of publicly. Some of our greatest artists have made great preliminary hits by this means, and we doubt not Miss Strong will be well supported and appreciated in her enterprise, especially as she will have the encouragement and support of Signor Farini and his most advanced pupils.

J. TRAVIS QUIGG, formerly on the staff of the Philadelphia *Mirror*, and lately managing editor of the Kansas City *Times*, has resigned the latter position and become business manager of the Hess English Opera Company. Mrs. Quigg (Mme. Montejo) has joined he company, as leading soprano. Mr. and Mrs. Quigg were given a farewell reception Friday, the 6th, after the opera, at the residence of the ed tor-in-chief of the *Times*. All the members of the company, with many distinguished ladies and gentlemen, residents of Kansas City, were present. One of the purposes in engaging Montejo was to give a higher class of opera, the first of which will be "A King for a Day," and an English version of "Si J'étais Roi.'

A SONG RECITAL, including choice selections from standard English, Irish, Scotch, German, French, Italian, Polish and American composers, (sung in the original languages.) by Florence Ada Goodrich, assisted by the Cecilia Trio, (Madame Goodrich, Madame and Miss Tena Robertson.) and A. J. Goodrich, pianist, for the benefit of the Des Moines Charitable Aid Society, was

church, Tuesday evening, Dec. 20, 1881, and was a great success.

A SOIREE musicale, by the pupils of Frank W. Griffin, assisted by Clara F. Lane, A. C. Orcutt and James C. Miller, vocalist of Boston, was given at the residence of Edward Reader, 40 Linden Avenue, Friday evening, Dec 9th. It was an enjoyable affair, and was listened to by quite a gathering of the parents and friends of the scholars. The programme was a long and varied one, and showed Mr. Griffin's pupils off to great advantage. E. M. Shepherd, reader and elocutionist, also contributed a couple of his inimitable morceaux.

SONGS WITHOUT WORDS.—Messrs. White, Smith & Co. have recently issued a correct and exact edition of Mendelssohn's "Lieder ohne Worte," that proves that America can produce even better work than any other country. We have rarely seen a finer edition than this, and can warmly commend it to students of all grades, not only on account of its intrinsic musical value, but for its fine typographical appearance. As a holiday present we know of none better, a special edition having been prepared with a handsome, gold embossed cloth cover.—*Boston Times.*

THE Chicago correspondent of the *American Art Journal* speaks as follows of the piano-forte playing of Carlyle Petersilea: "We have a word to say about the pianist, Carlyle Petersilea, who has at his command a very fine technique, great power, at the same time delicacy of touch, and plays with very fine artistic coloring; so few of our modern pianists play with sentiment, and he may be reckoned among the few. It is the true legato—pure playing. His tone, which is very large, is not pounded or hammered out. He met with great success, and received a double encore, which Mr. Petersilea may take as a great compliment, as Chicago is noted for its cold audiences."

CHARLES McK. TRIMMER, principal of the Northwestern Normal Musical Institute, of Chicago, Ill., recently started a rudimental class at the high school at South Bend, Ind., and afterwards had a three-weeks' "Institute" at the First M. E. Church, followed by a ten-days' convention, closing with a concert at Price's Theatre. He found little musical culture and few readers, but plenty of good voices. His entire chorus numbered over four hundred. His next engagement was a ten-days' convention at Mishawaka, Ind., where he found plenty of musical interest, good readers, and a very kind, agreeable, and hospitable people. He will return to both places next season.

A NOTICEABLE feature of the late meetings of the Massachusetts Teachers' Association, at the High School building in Boston, was the readings given by S. S. Bloch. He has already taken a prominent position among teachers; having more teachers under his instruction than any other one man in America. His readings evinced the wisdom of their choice, and proved him to be a valuable acquisition to any assembly of institutes. The rendering of the closet scenes in "Hamlet" was a *chef d'œuvre* of platform work, showing careful study and complete mastery of the conflicting emotions agitating *Hamlet* and his guilty mother. We wish to call particular attention to Prof. Bloch's masterly rendering of Schiller's "The Diver," in both English and German. This wonderful production, which has baffled the efforts of all readers and reciters up to the present time, was rendered in the original and its translation with such appreciation of the power of both languages, in expressing the spirit of the author's thought, as to stamp the reader as one whose art is founded not in tricks of declamation, but in a broad, clear conception of the ideas, and a thorough knowledge of its just and adequate expression. The professor's success is assured.

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VOCAL.

Lovely Marie.

G. A. Lortzing. 40

Words by W. H. Fessenden. As sung by him with great success in "The Czar and the Carpenter." Respectfully dedicated to Miss E. H. Ober, Manager of the Ideal Opera Company.

Old Village Bells.

Diehl. 40

Words by Guy Roslyn. This forms the sixth in Julia A. Wells' "Album of Songs."

Underneath the Sod Low Lying.

W. A. Briggs. 35

The fourth in the series of "Four Little Songs for Soprano." The words are by the late James T. Fields, which will give it a special interest to many just now.

Dreams of the Old Cabin Home.

Amy Gordon. 35

A pleasing song. Composed and sung by the popular composer and soprano singer, Amy Gordon.

The Beautiful Night.

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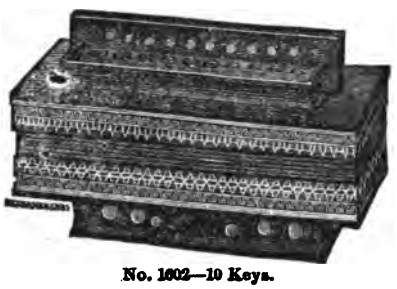

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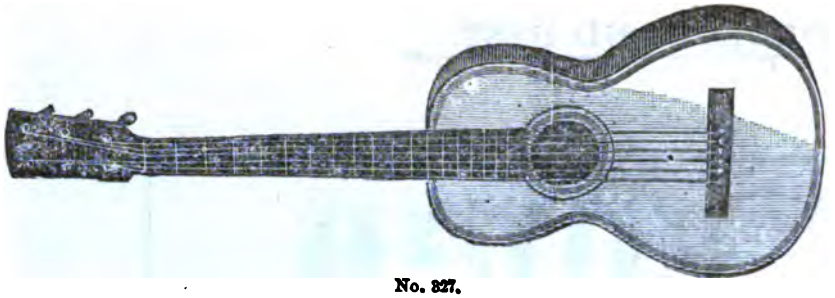

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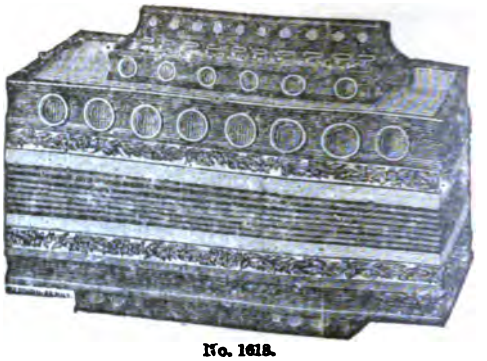

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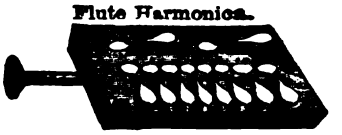

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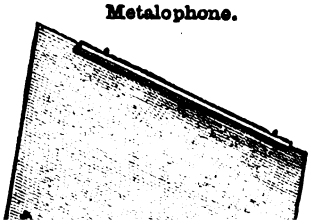

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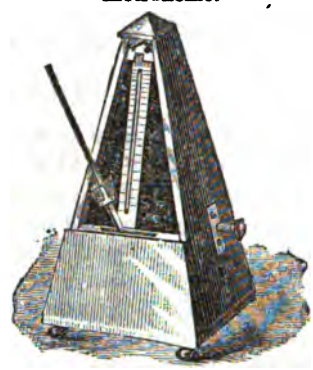

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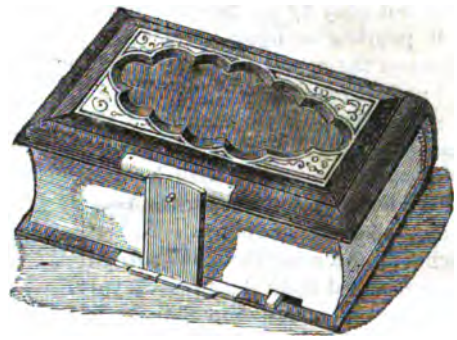

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The following from among the many notices that have been received from the press in various parts of the country will show the esteem in which it is held under its new editorial management:

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WELCOME, PRETTY PRIMROSE.

CIRO PINSUTI.

Allegretto Moderato.

p legg. elegante.

meno mosso.

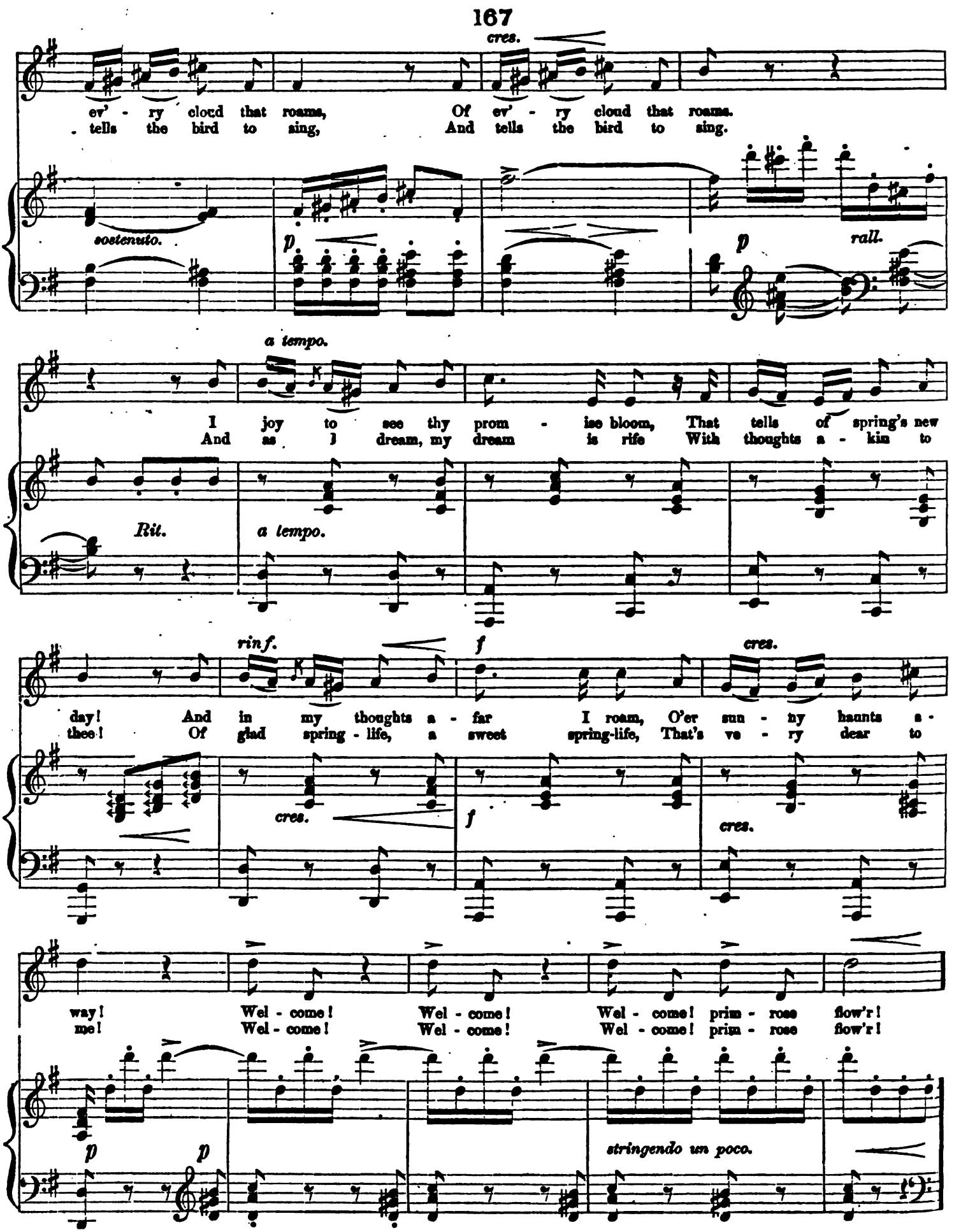
1. Welcome, pret - ty prim-rose flow'r, That
2. Gaz - ing on the ear - ly flow'r, I

p meno mosso.

cres.

comes when sun - shine comes, When rainbows arch the sil - ver show'r Of
seem to hear the spring, That calls the sun-shine ev - 'ry hour, And

pp legg.


167
cres.
ev' - ry cloud that roams, Of ev' - ry cloud that roams.
tells the bird to sing, And tells the bird to sing.
sostenuto.
p
p
rall.
a tempo.
I joy to see thy prom - ise bloom, That tells of spring's new
And as I dream, my dream is rife With thoughts a - kin to
Rit.
a tempo.
rinf.
f
cres.
day! And in my thoughts a - far I roam, O'er sun - ny haunts a -
thee! Of glad spring - life, a sweet spring-life, That's ve - ry dear to
cres.
f
cres.
way! Wel - come! Wel - come! Wel - come! prim - rose flow'r!
me! Wel - come! Wel - come! Wel - come! prim - rose flow'r!
p
p
stringendo un poco.

168

Allegretto Moderato.

p elegante.

Wel- come, pret - ty prim - rose flow'r, To me thy com - ing seems To wake a - gain the

Leggiero scherzoso.

p

spring - time hour, With sun - shine in the dreams! Ah! .....

cres.

mf

Ah! .....

cres.

f

staccato con grazia.

Welcome, pre - ty, pret - ty, pret - ty, pret-ty primrose flow'r, With

staccato e leggere.

p

Rit.

cres.

Rit.

1

f

sun - shine in its dreams!

a tempo.

2

cres.

sun - shine in its dreams!

f rit. col canto.

a tempo.

f rit. col canto.

sf

sf

FOR GOODNESS' SAKE DON'T SAY I TOLD YOU.

Or, "I'M A SWEET LITTLE GIRL."

3 verses by EARL MARBLE. (As Sung by MISS MAGGIE DUGGAN.) Music by ARTHUR LLOYD.

Moderato.

I'm go - ing to whis-per some words in your ear, But for good-ness' sake, don't say I told you;.... What-

p

- ev - er I say, and what - ev - er you hear, For good - ness' sake, don't say I told you..... I

think you'll ac - knowledge be-fore you de - part, That I've un - re - ser - ved - ly o - pened my heart, And what-

- ev - er I know I to you will im - part; But, for goodness' sake, don't say I told you.!....

1 I'm a sweet little girl, so the boys all say;
But, for goodness' sake, don't say I told you.
And, though I am innocent, just a bit gay;
But, for goodness' sake, don't say I told you!
And all of my mischief is done on the sly,
With a pout of my lips, and a glance of my eye,—
I'm terribly proper, but awfully fly;
But, for goodness' sake, don't say I told you.

2 I think just the jolliest time for a lark—
But, for goodness' sake, don't say I told you—
Is a moonlight night in a quiet park;
[illegible] sake, don't say I told you!
With a fond arm around you, good-bye to the blues!
Let all others just mind their p's and their q's—
All the birds are asleep, and can't carry the news;
But, for goodness' sake, don't say I told you.

3 I don't care a fig for this mere surface show;
But, for goodness' sake, don't say I told you!
I never get fast, though I never go slow;
But, for goodness' sake, don't say I told you!
I don't think that all of the goodness we see
So carefully labelled is goodness for me—
It is only pretence, and I call it n. g.;
But, for goodness' sake, don't say I told you

FAREWELL ALANNA.

Written by ROBERT McKAY. Composed by WILLIAM SIM.

Con tenerezza.

1. Farewell Al - lan - na! farewell as - thore! Think of me sometimes should we meet no more, And when at night by your bedside you pray, Don't for - get him who's be - yond the great sea.
2. Farewell Al - lan - na! farewell as - thore! to friends and to kindred and scenes loved of yore, Oft when in silence and sadness I mourn, To E - rin and thee shall my spir - it re - turn.

Patetico. *p*

Pesante.

Farewell! oh! how that word pierc-es my heart, Must I then leave you, must I de - part? Nev-er to see you to speak to you
Still in your heart dar-lin' let me re - side E'en tho' in far dis - tant lands I a - bide Still re - main true to the vows pledg'd of more,
yore,

rall ad tempo. *con molto espressione.* *colla voce.* *p*

cres. *dim.* *ad lib.*

Farewell Al - lan - na! Farewell as - thore! Farewell Al - lan - na! Farewell as - thore!
Farewell Al - lan - na! Farewell as - thore! Farewell Al - lan - na! Farewell as - thore!

dim. *ad lib.*

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INTRODUCTION.

Allegretto.

8va 8va 8va 8va

p Ped. Ped. cres - cen - - do. Ped. Ped. Ped.

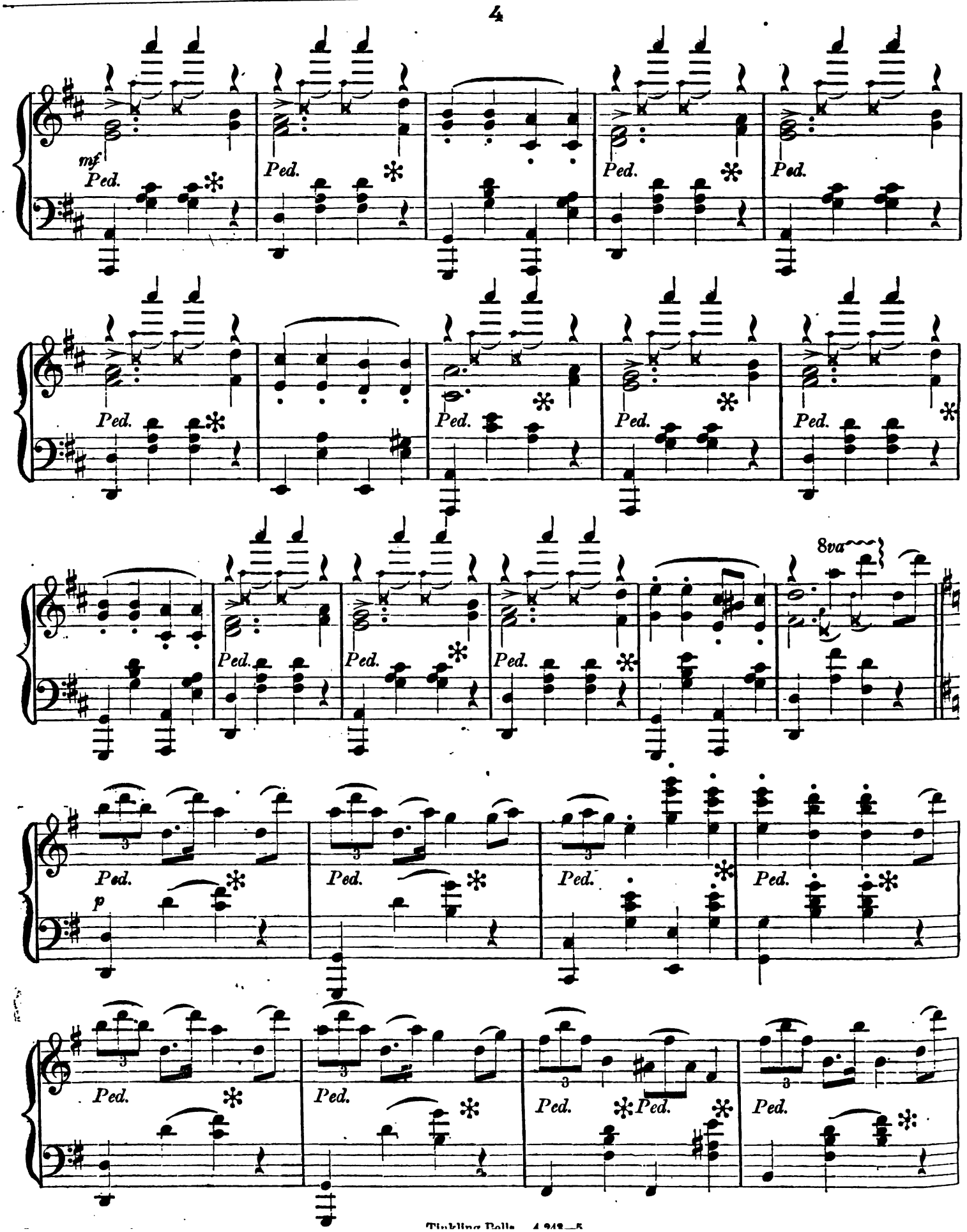
Moderato.

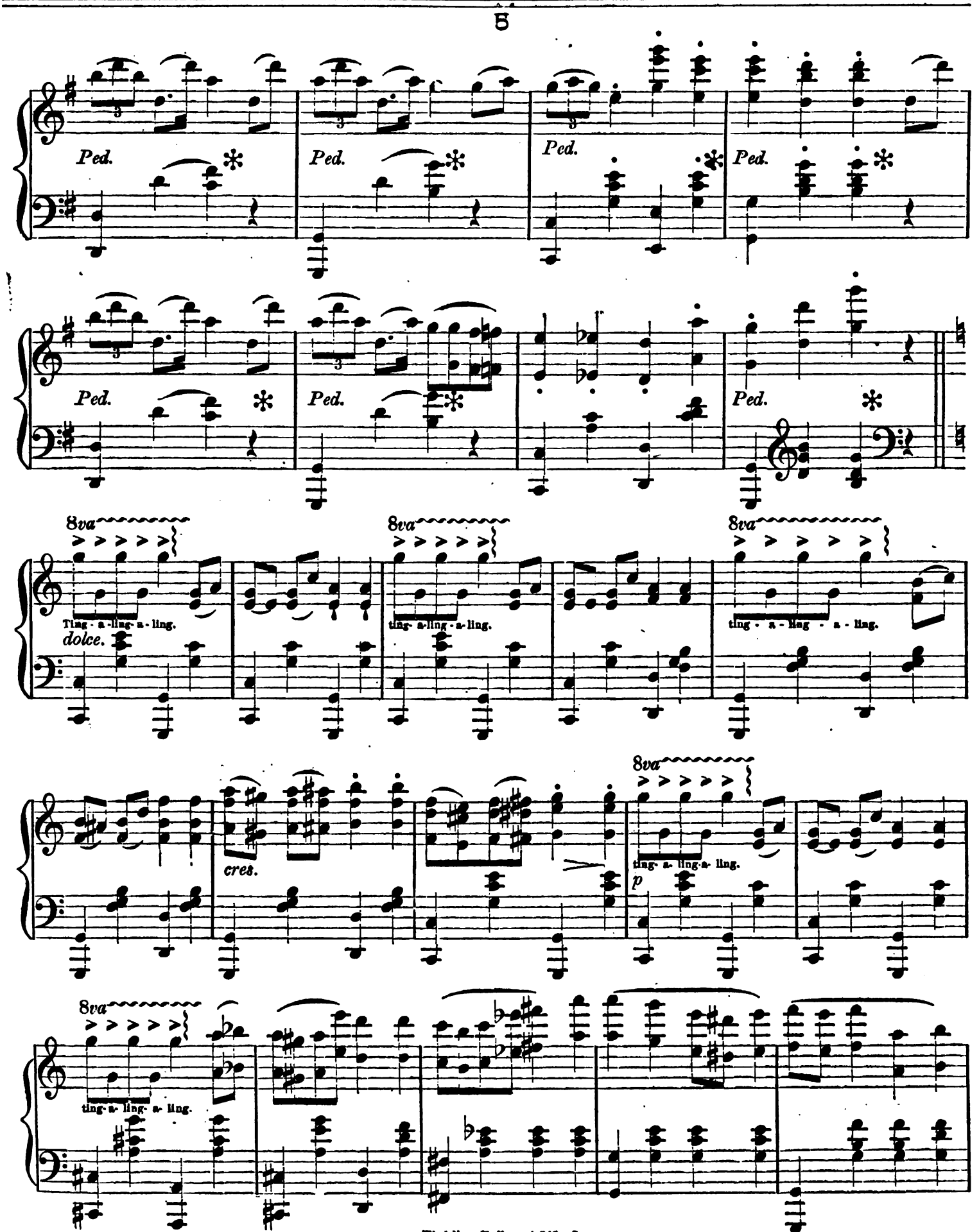
p Ped. Ped. Ped. Ped.

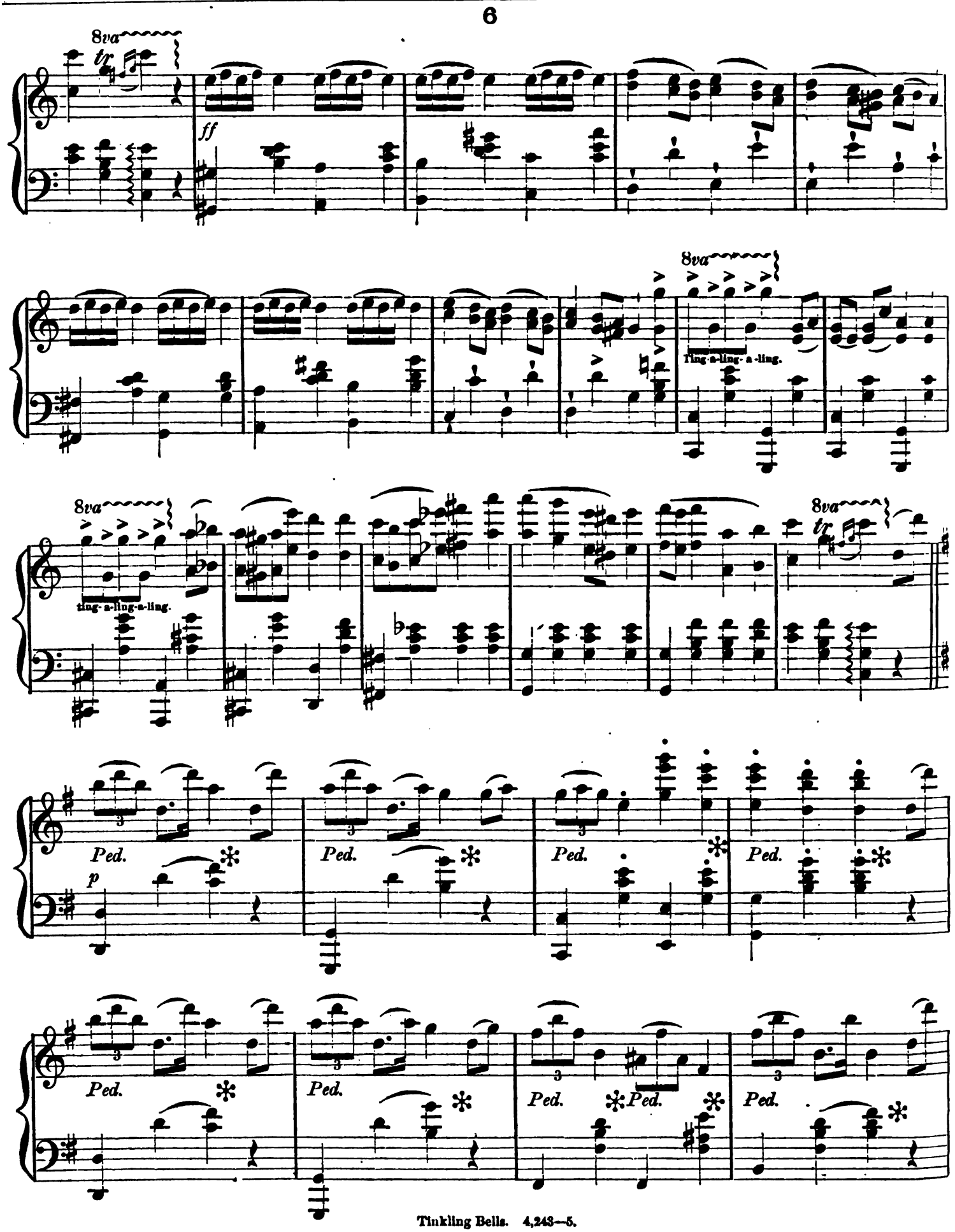
Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

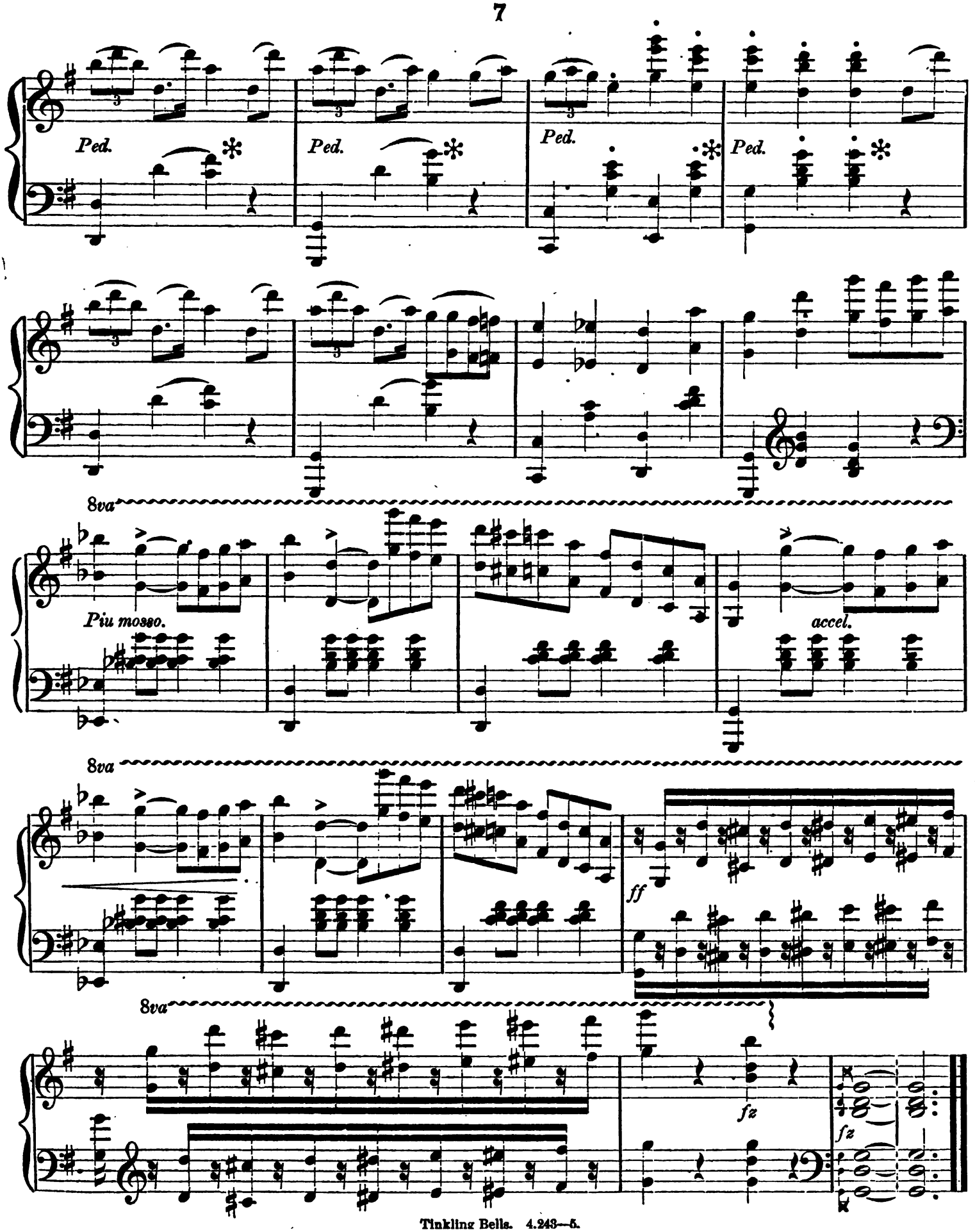
Ped. Ped. Ped. Ped.


4
mf
Ped.
8va
p


5
Ped.
8va
Ting - a - ling - a - ling.
dolce.
ting - a - ling - a - ling.
cres.
p


6
8va
tr
ff
Ting-a-ling-a-ling.
ting-a-ling-a-ling.
Ped.
p

7



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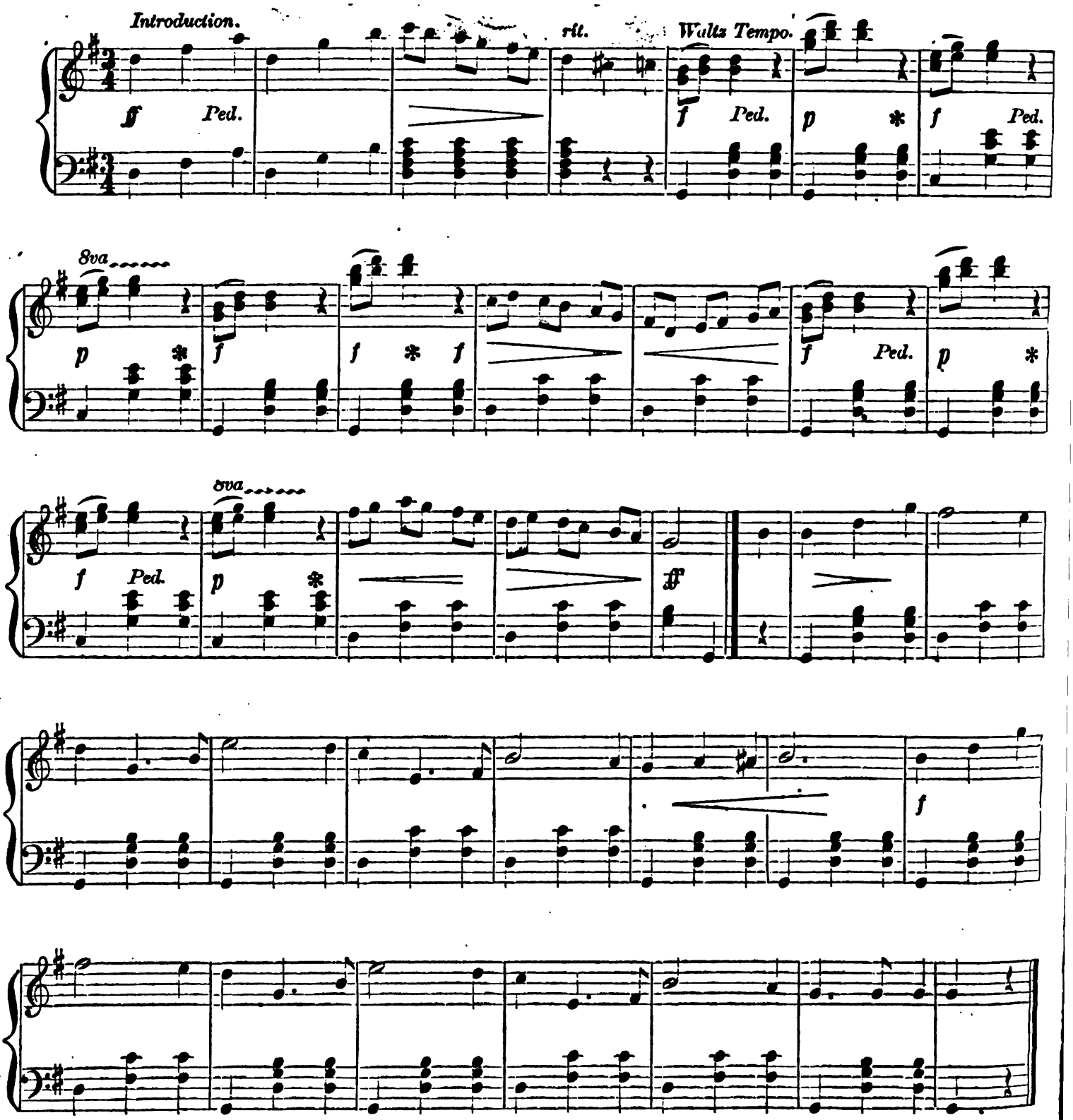

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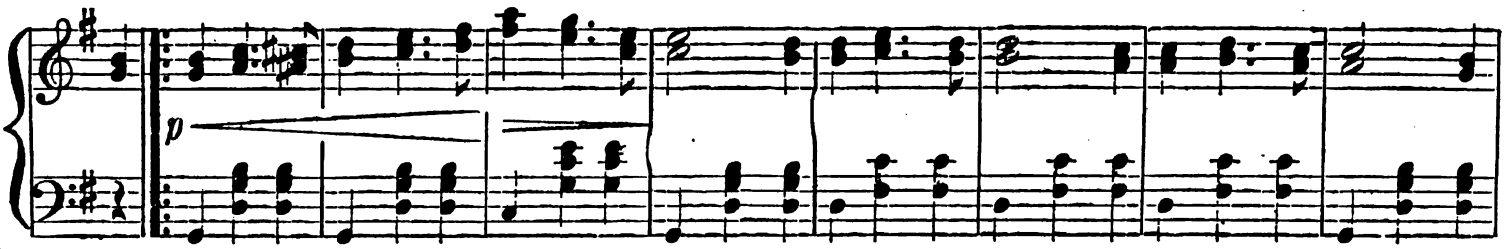

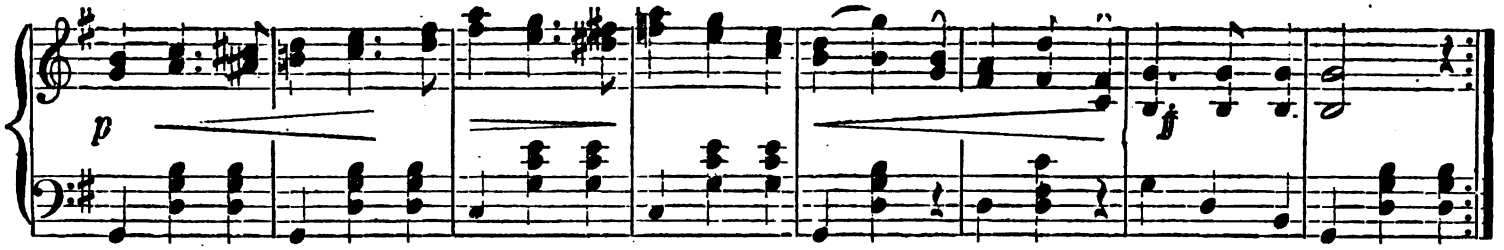

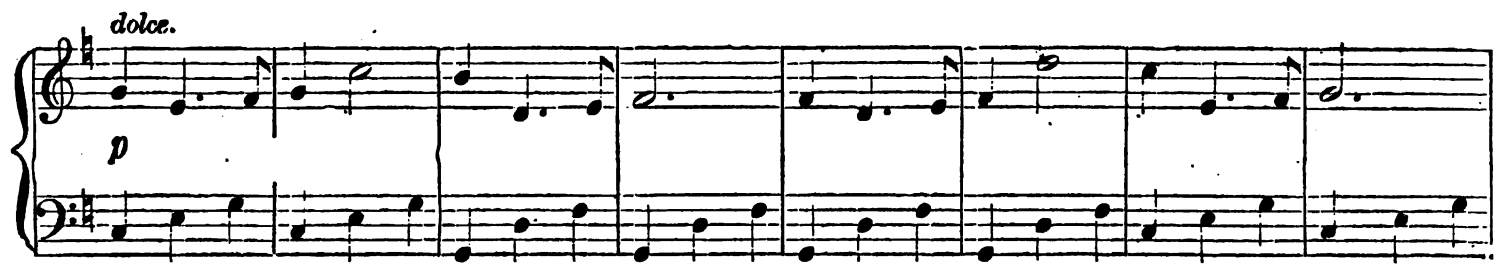

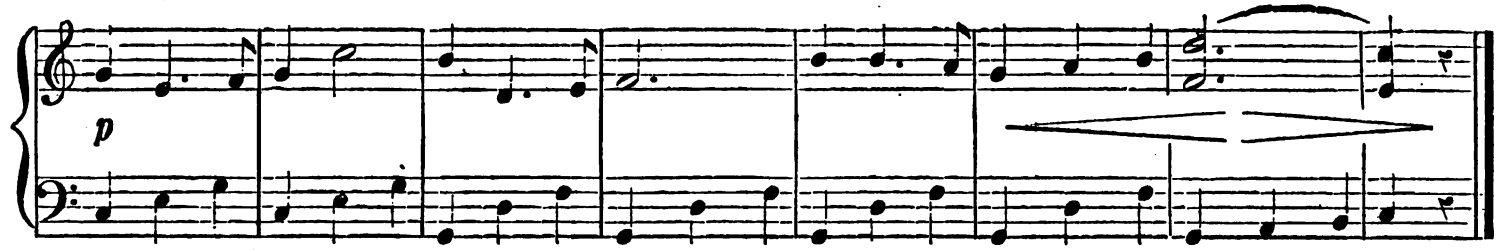

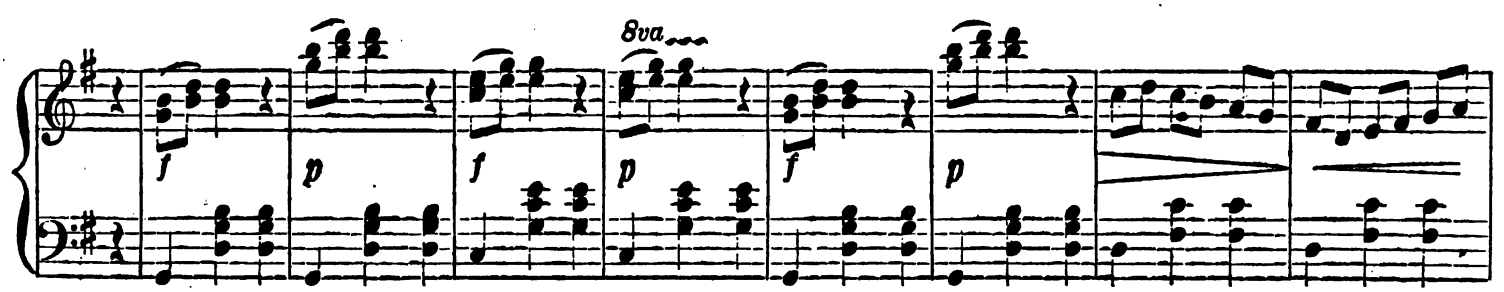

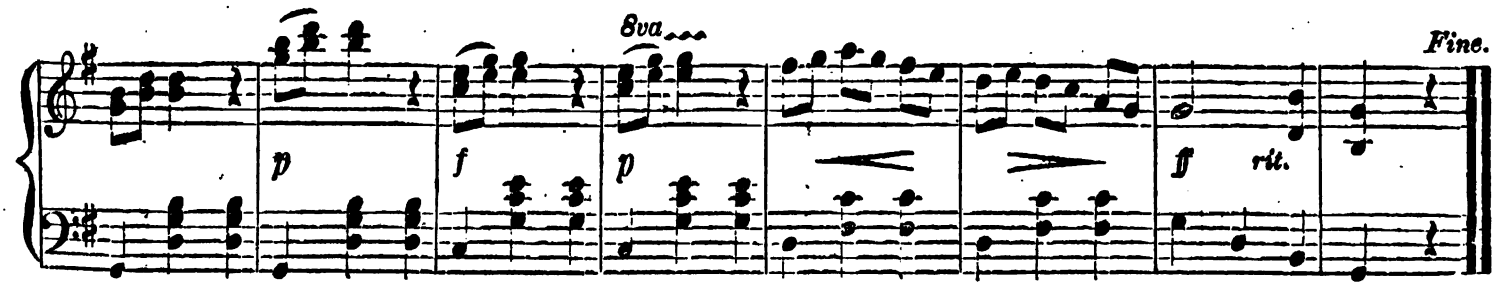

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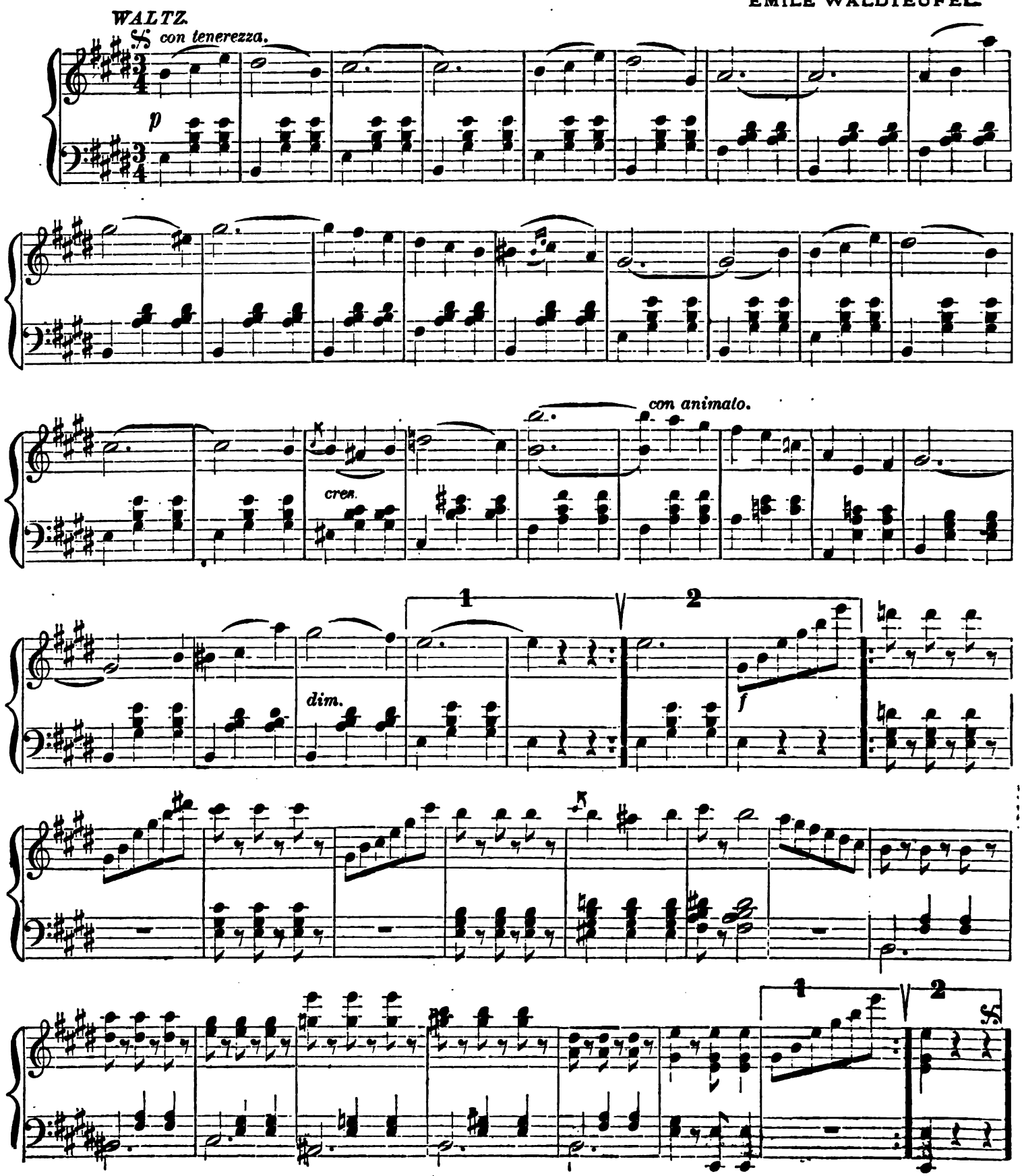

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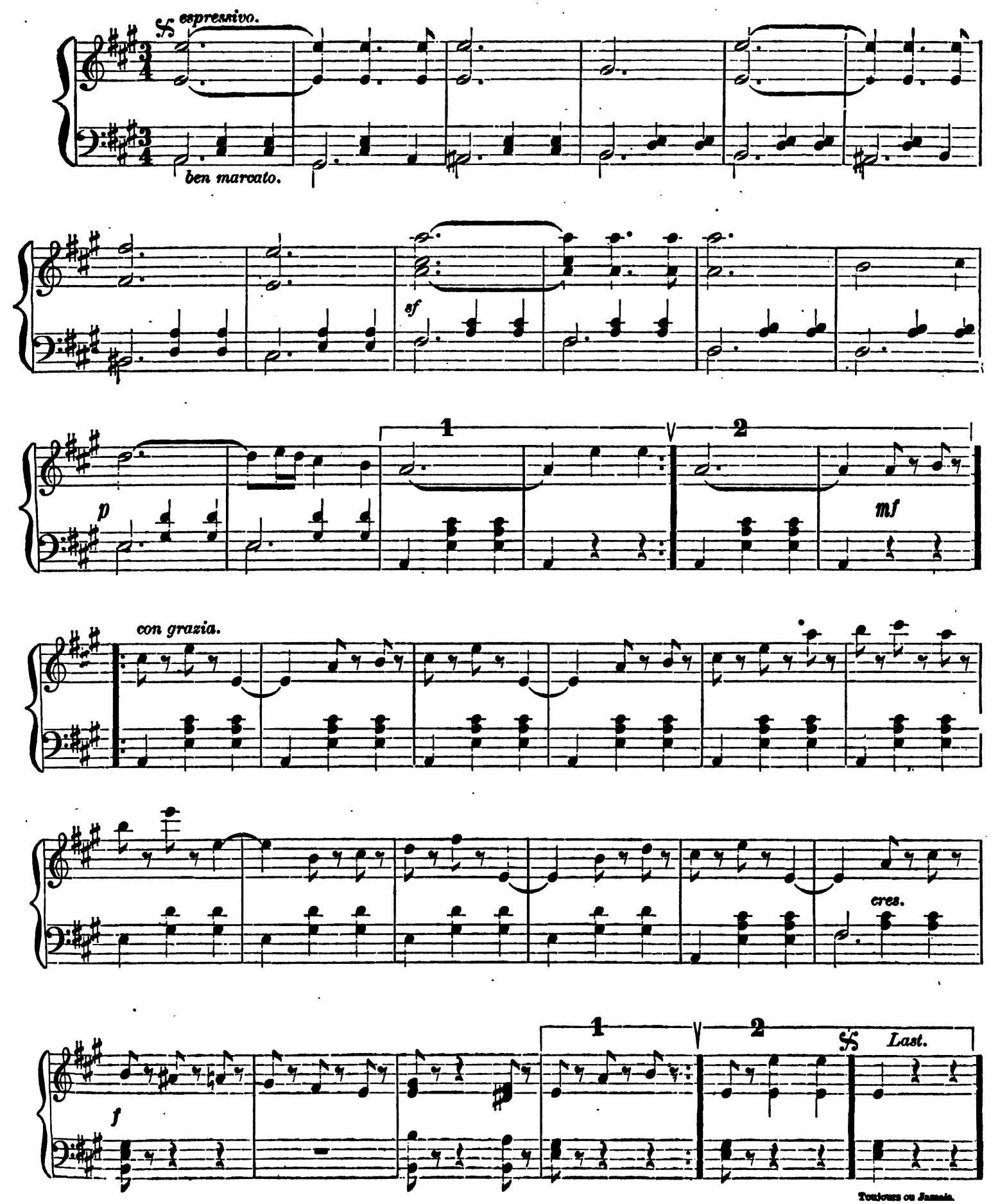

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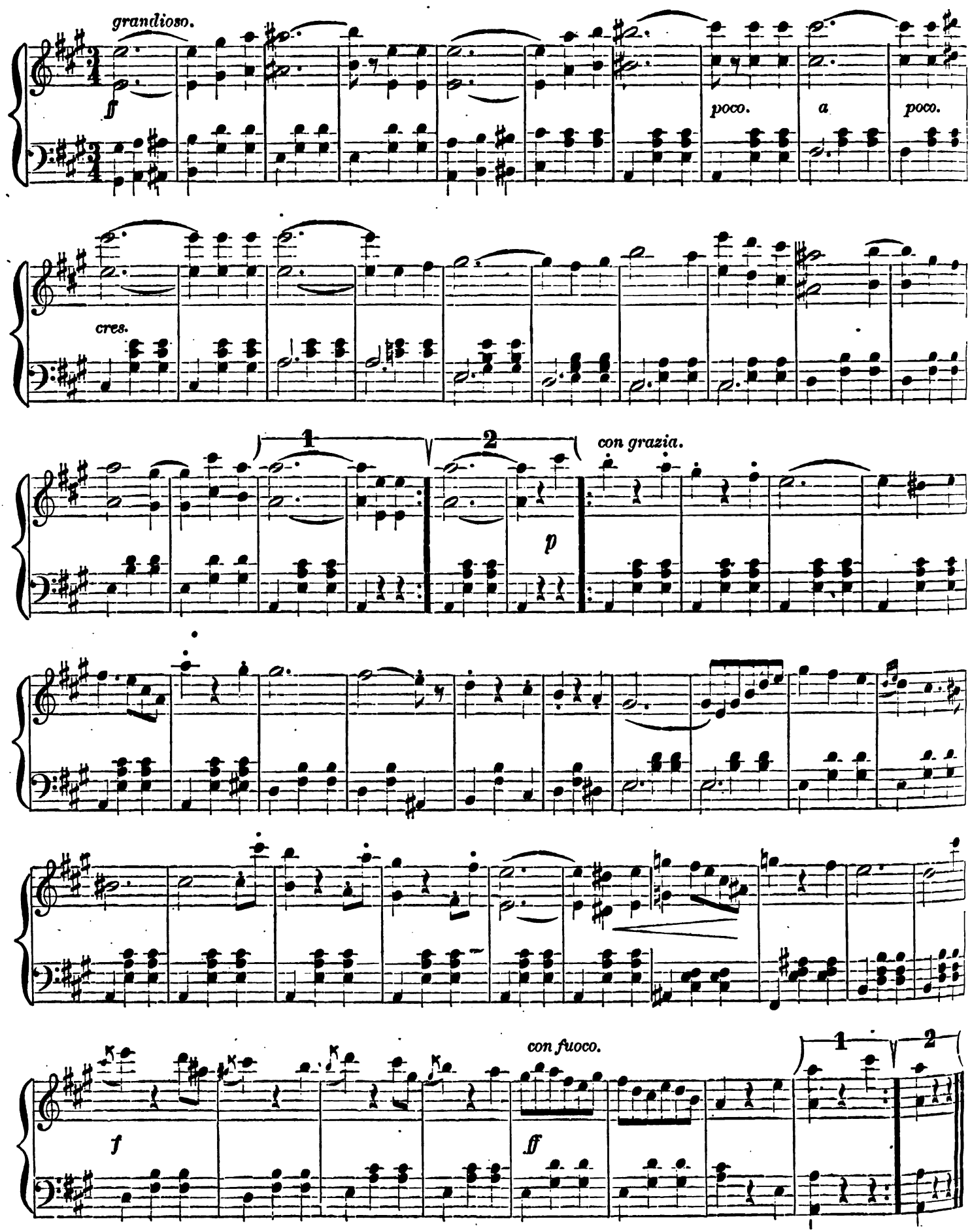

Lead us not into Temptation.

MUSIC BY
C. A. WHITE.

WITH EXPRESSION.

Andante.

Piano.

1. Lead us not in - to temp - ta - tion, Fa - ther, hear our ev - 'ning prayer,
2. For we know that up in hea - ven, Where our saint - ed moth - er dwells,
3. Fa - ther, hear the poor pe - ti - tion, Of our trust - ing, wea - ry hearts,

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"PUT ME IN MY LITTLE BED," "LITTLE EM'LY," "MOTHER, TAKE ME HOME AGAIN," "GONE BEFORE," and "KISS ME, AND I'LL GO TO SLEEP," by the same Authors. 40 cts each.

16 4

As we kneel to-night to thank Thee For Thy good - ness and thy care;
An-gels mourn when we are tempt-ed, When we yield to e - vil spells;
And give us Thy choic - est bless-ing, That a faith in Thee im-parts;

All through the day Thine arm has kept Us from tempta - tion's power,
They smile when we re-ceive the strength From Thy all-guid-ing hand,
O lead us far from temp - ting ways De-liv - - er us from all

fz

f *p* *ad lib.*

And the deep - 'ning shad - ows bring us No un-guard-ed hour.
To re - sist the great temp-ta - tions Of this earth-ly land.
That shall teach us to for-get Thee On whose name we call.

f *p* *ad lib.*

5

Air.

And now I lay me down to rest Without a thought of care, For

Alto.

Tenor.

And now I lay me down to rest Without a thought of care, For

Bass.

Piano.

f ad lib. *ritard.*

if our Fa - ther calls me home, I'll meet my mo - ther there.

f ad lib. *ritard.*

if our Fa - ther calls me home, I'll meet my mo - ther there.

f2 *ritard.*

ritard.

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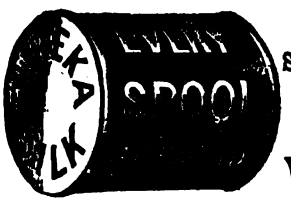

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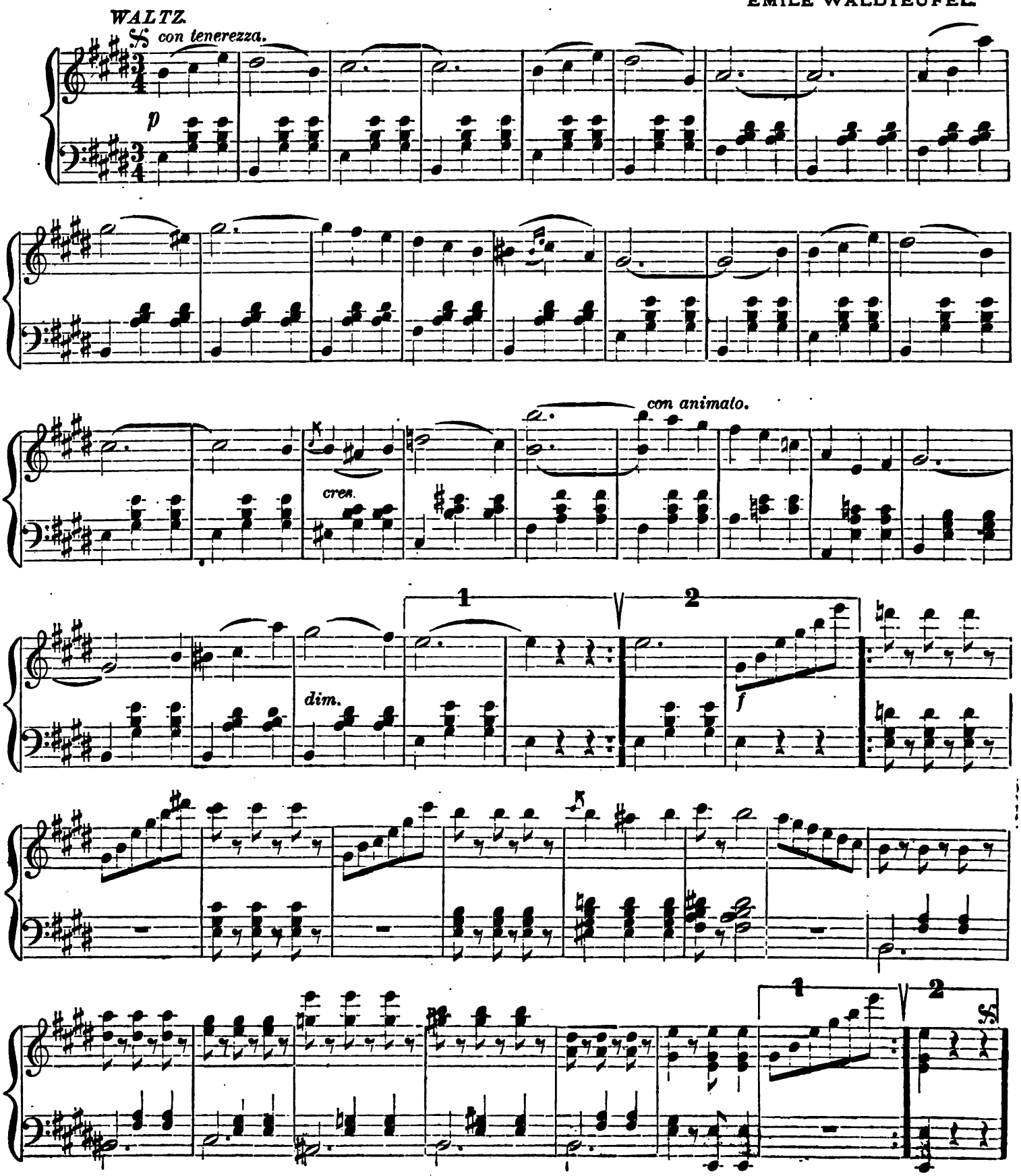

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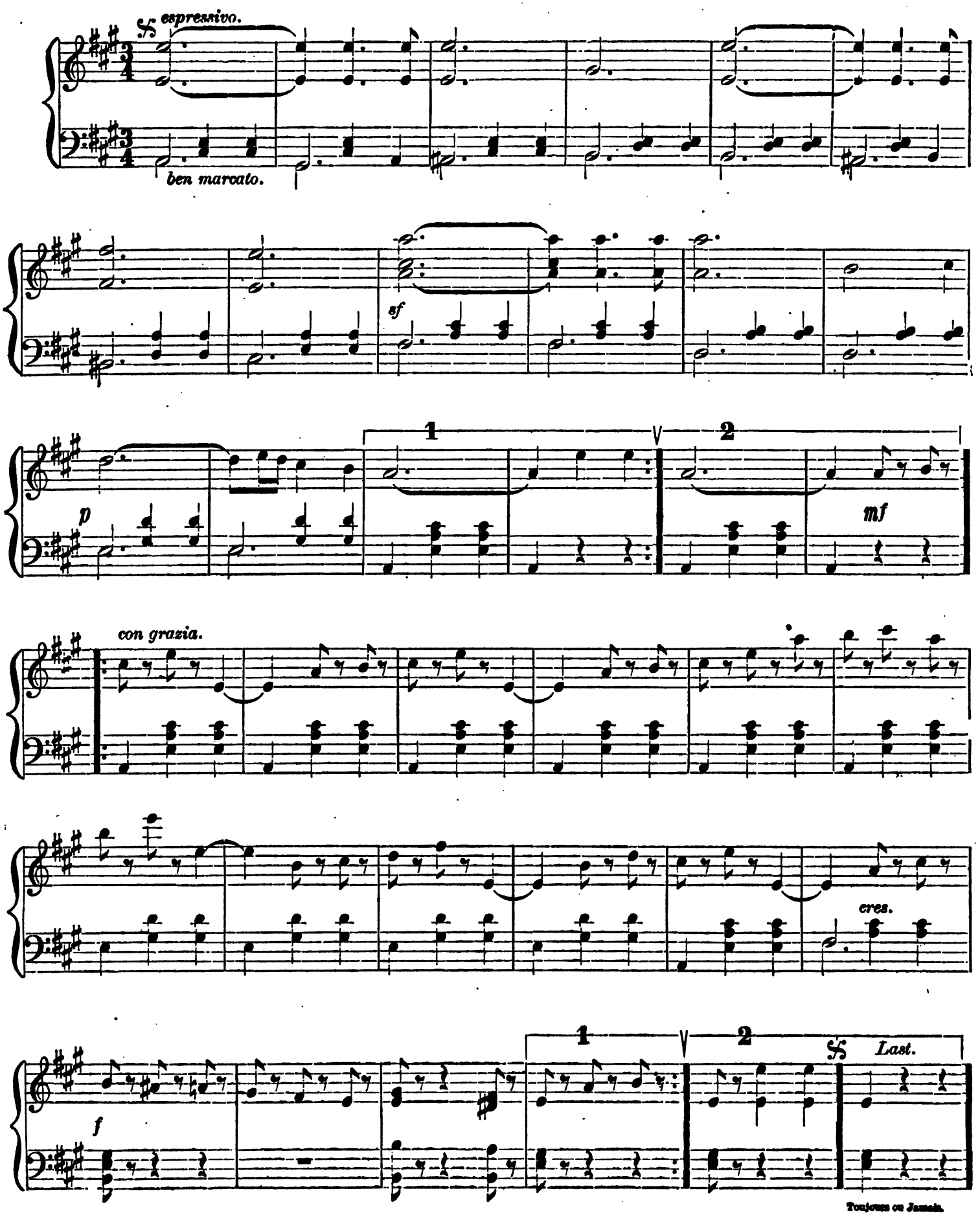

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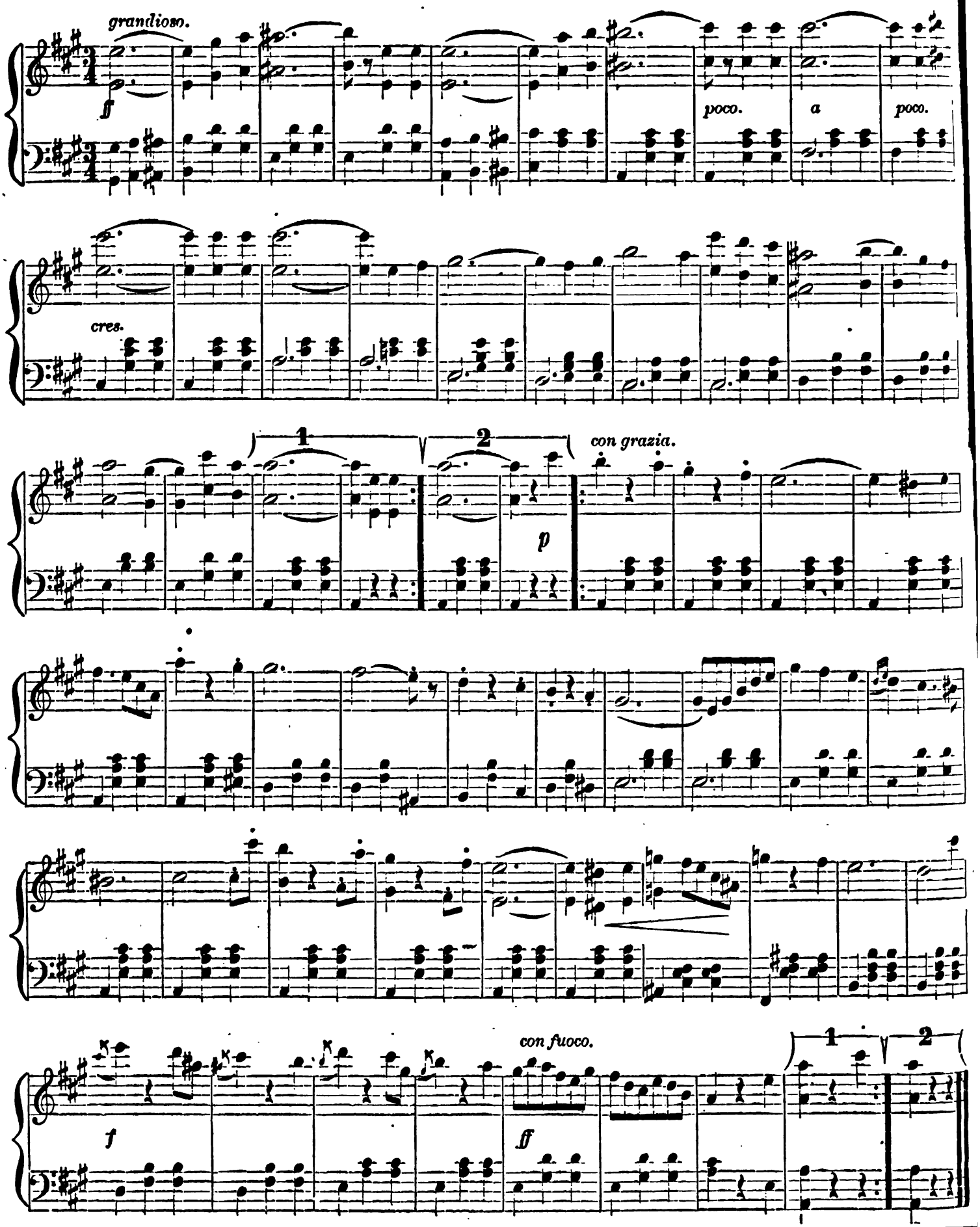

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WITH EXPRESSION.

Andante.

Piano.

1. Lead us not in - to temp - ta - tion, Fa - ther, hear our ev - 'ning prayer,
2. For we know that up in hea - ven, Where our saint - ed moth - er dwells,
3. Fa - ther, hear the poor pe - ti - tion, Of our trust - ing, wea - ry hearts,

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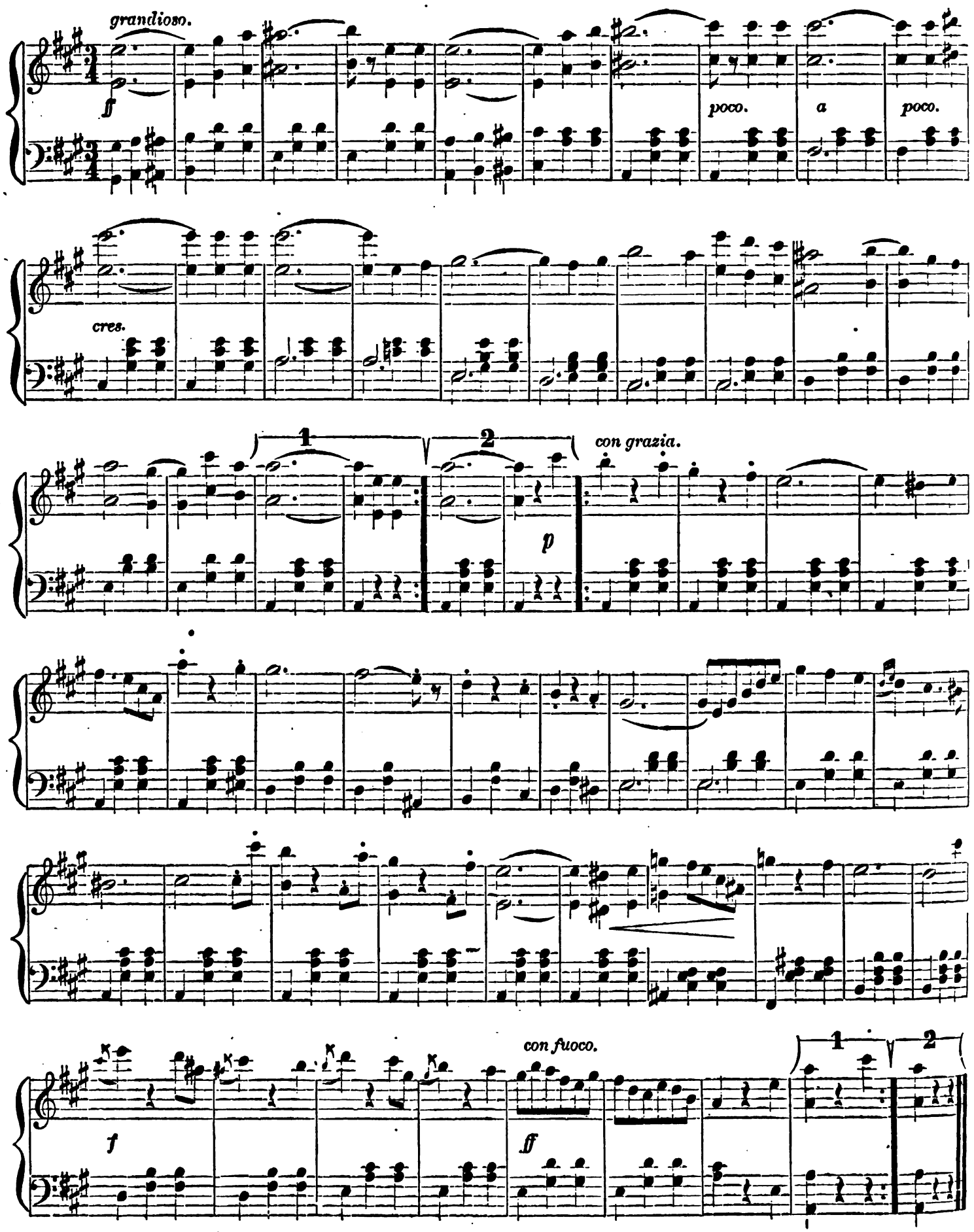

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LEAD US NOT

16 4

As we kneel to-night to thank Thee For Thy good - ness and thy care;
An-gels mourn when we are tempt-ed, When we yield to e - vil spells;
And give us Thy choic - est bless-ing, That a faith in Thee im-parts;

All through the day Thine arm has kept Us from tempta - tion's power,
They smile when we re-ceive the strength From Thy all-guid-ing hand,
O lead us far from temp - ting ways De-liv - - er us from all

fz

f *p* *ad lib.*

And the deep - 'ning shad - ows bring us No un-guard-ed hour.
To re - sist the great temp-ta - tions Of this earth-ly land.
That shall teach us to for-get Thee On whose name we call.

f *p* *ad lib.*

5

Air.

Alto.

Tenor.

Bass.

Piano.

And now I lay me down to rest Without a thought of care, For

And now I lay me down to rest Without a thought of care, For

f ad lib. *ritard.*

if our Fa - ther calls me home, I'll meet my mo - ther there.

f ad lib. *ritard.*

if our Fa - ther calls me home, I'll meet my mo - ther there.

fz *ritard.*

ritard.

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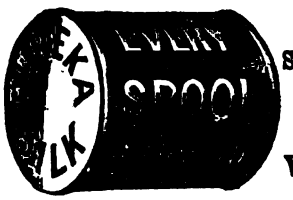

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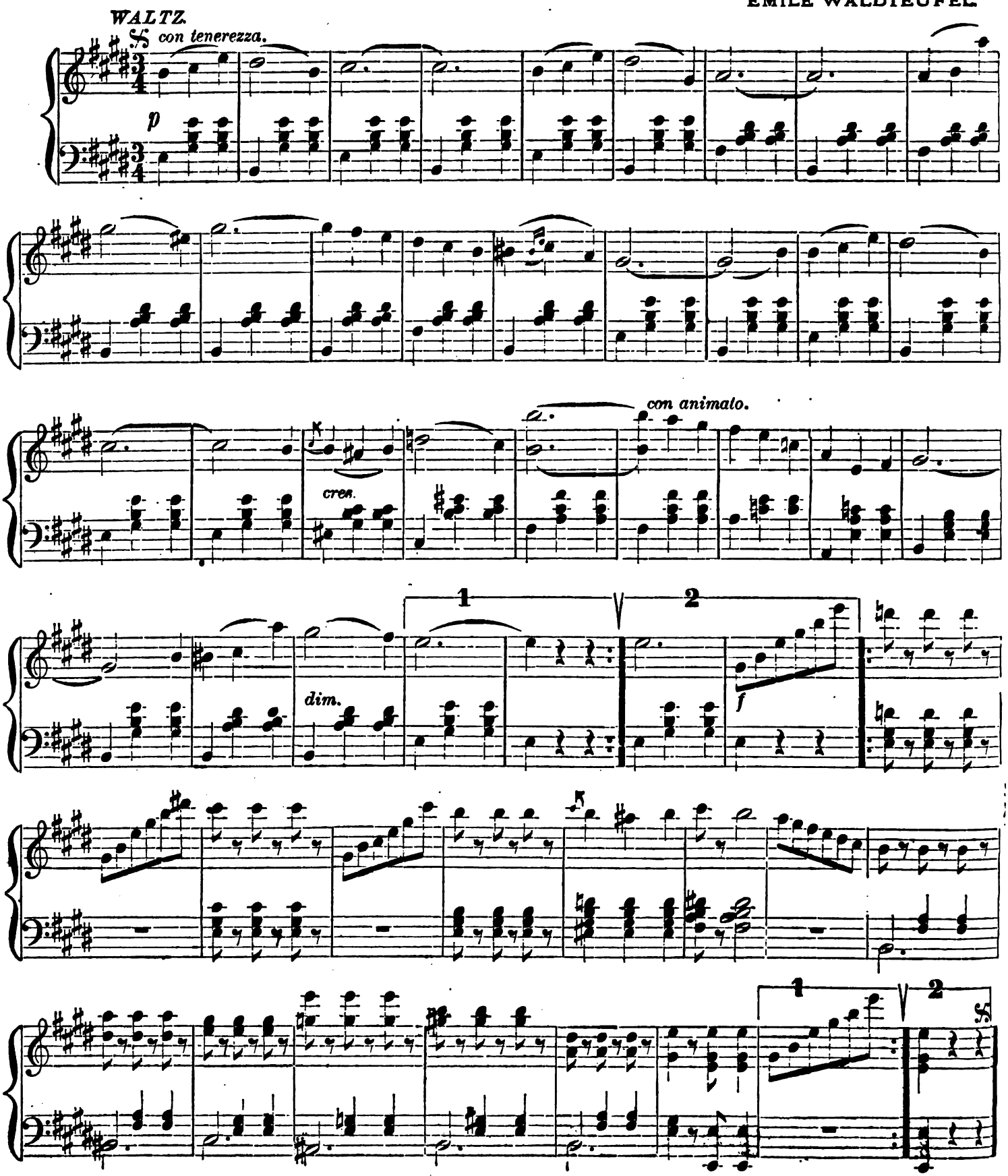

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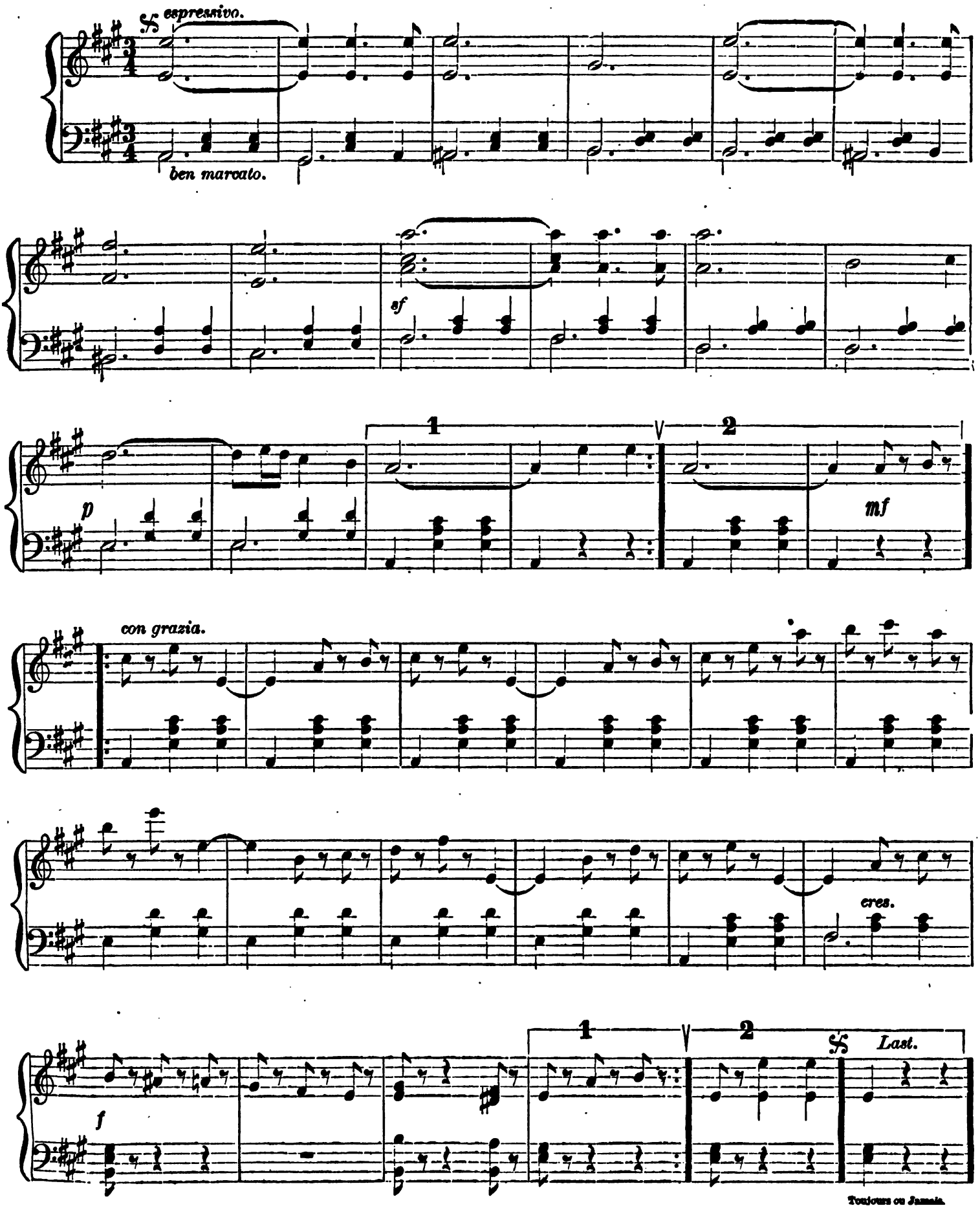

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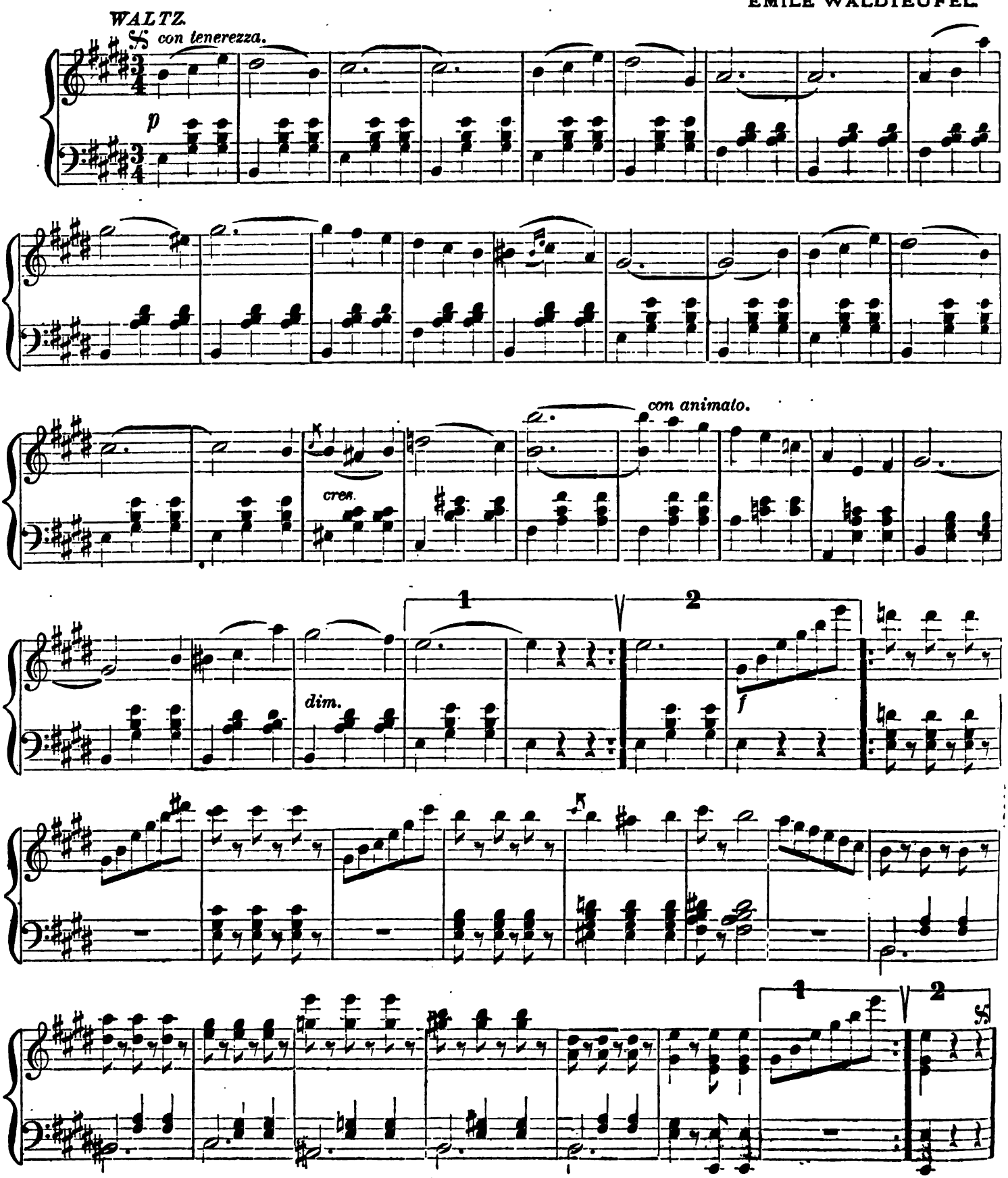

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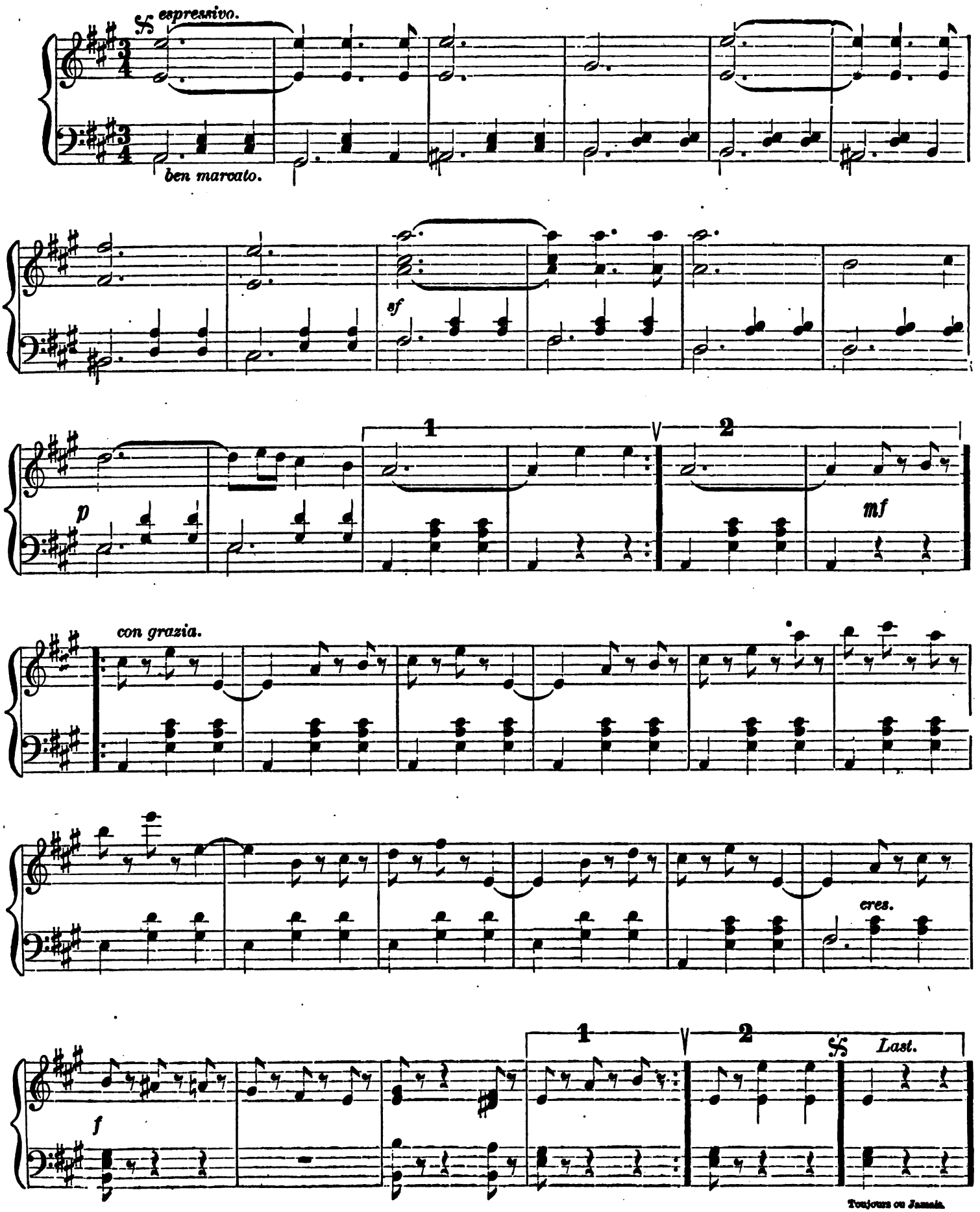

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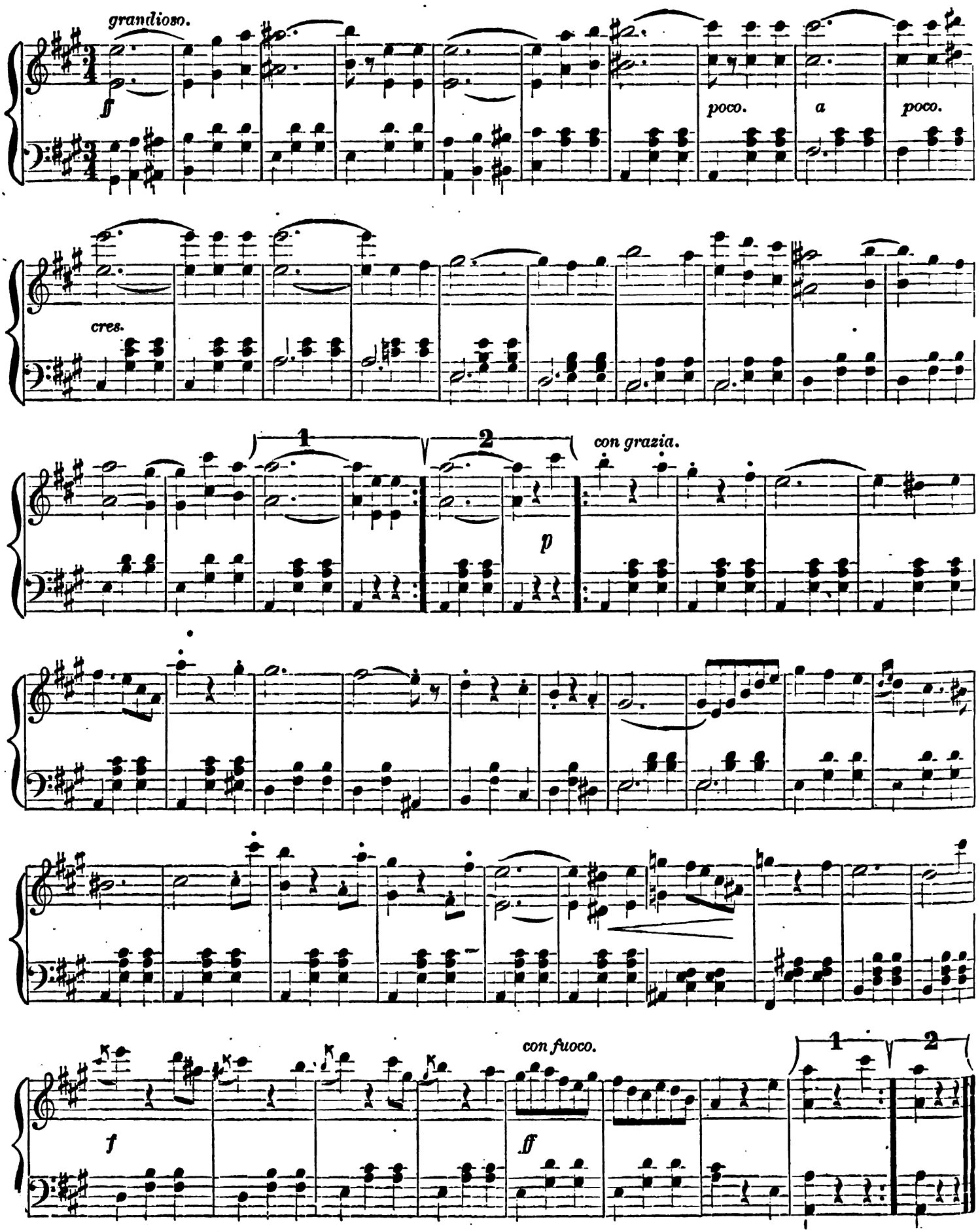

Lead us not into Temptation.

MUSIC BY
C. A. WHITE.

WITH EXPRESSION.

Andante.

Piano.

1. Lead us not in - to temp - ta - tion, Fa - ther, hear our ev - 'ning prayer,
2. For we know that up in hea - ven, Where our saint - ed moth - er dwells,
3. Fa - ther, hear the poor pe - ti - tion, Of our trust - ing, wea - ry hearts,

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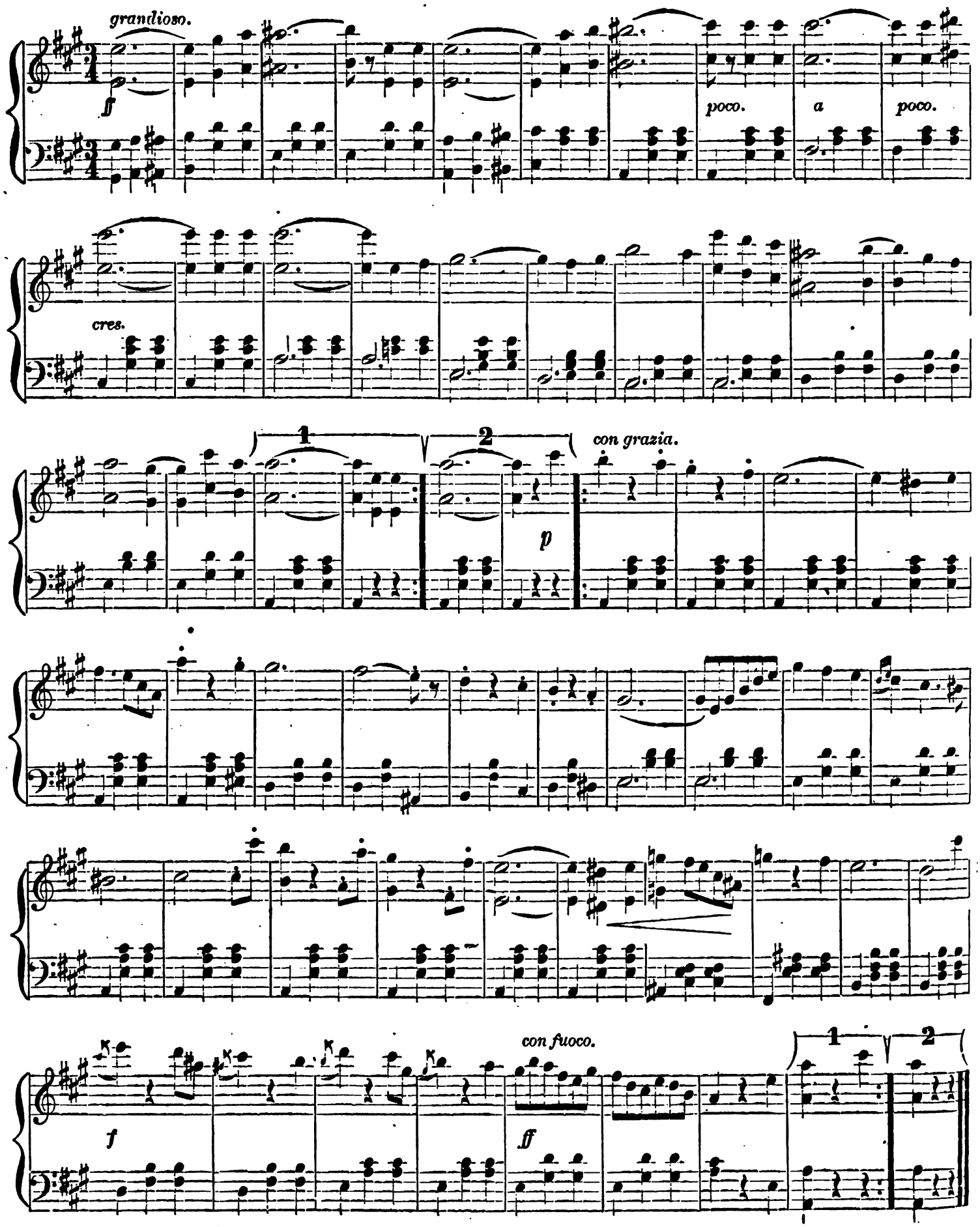

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16 4

As we kneel to-night to thank Thee For Thy good - ness and thy care;
An-gels mourn when we are tempt-ed, When we yield to e - vil spells;
And give us Thy choic - est bless-ing, That a faith in Thee im-parts;

All through the day Thine arm has kept Us from tempta - tion's power,
They smile when we re-ceive the strength From Thy all-guid-ing hand,
O lead us far from temp - ting ways De-liv - - er us from all

fz

f *p* *ad lib.*

And the deep - 'ning shad - ows bring us No un-guard-ed hour.
To re - sist the great temp-ta - tions Of this earth-ly land.
That shall teach us to for-get Thee On whose name we call.

f *p* *ad lib.*

5

Air.

Alto.

Tenor.

Bass.

Piano.

And now I lay me down to rest Without a thought of care, For

And now I lay me down to rest Without a thought of care, For

f ad lib. *ritard.*

if our Fa - ther calls me home, I'll meet my mo - ther there.

f ad lib. *ritard.*

if our Fa - ther calls me home, I'll meet my mo - ther there.

f2 *ritard.*

ritard.

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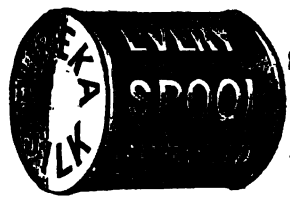

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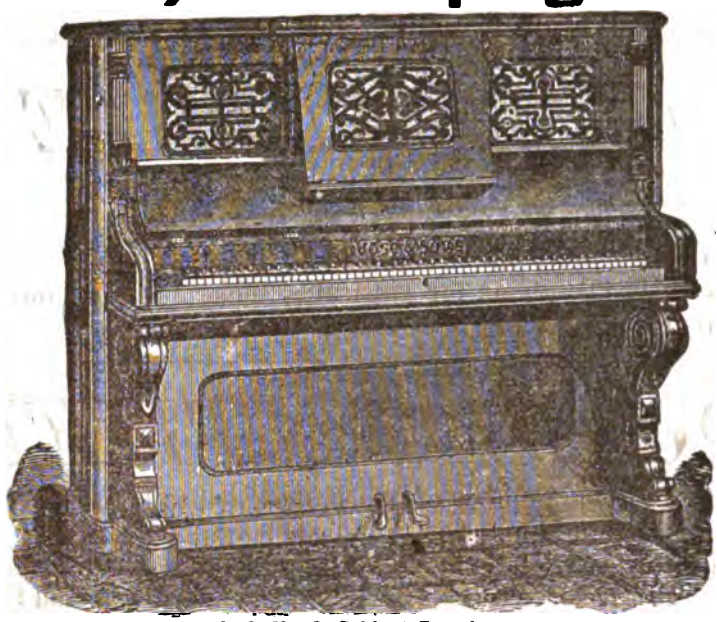

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AN AUTOGRAPH.

It is not gentle winds and smiling suns,
Nor seas serene o'er which the vessel sails,
That tries her staunchest powers as she runs;
But furious tempests and wild, fiercest gales.

In life 'tis not the smiles that on thee shower,
Nor what propitious fortune may give thee,
That test the quality of thy soul's power;
But how thou bravest stern adversity.

W LEON MEAD.

IS THERE A MARKET FOR THE AMERICAN COMPOSER?

The statement is often made that American composers have no opportunity to secure the publication of their works unless they assume the cost themselves, and take the risk in placing them before the public in a meagre way.—meagre, because they have none of the facilities that are possessed by the music publisher. I propose, in this and in future numbers, to state the reason for the lack of appreciation for the so-called American composer, as it seems to me to exist at the present day.

In the first place the composer is born, not made. I have never yet discovered any rules that will make a man or a woman a composer who is without the natural gift of melody, which must be the foundation stone, otherwise the study of composition, counterpoint, and harmony amounts to so much time wasted—that is, if the idea is to construct a composer out of raw material. True, there have been, and always will be, exceptions to this rule, but they are in the minority. We have any number of composers, so-called, who are able to drum on the piano-forte and produce a melody; but, like the aged and proverbial old man of history who possessed an elephant, they do not know what to do with it when they have got it, until some kind friend steps in, transfers it to paper and harmonizes the "affair." Notable among this species can be mentioned Stephen C. Foster, whose melodies are known the world over, and Edward E. Rice, the composer (?) of "Evangeline." These two, and there are many more like them, are graciously called "composers" because, if they lacked all else, they were able to produce melodies that have become famous.

If you examine the catalogue of any large music-publishing house, you will find the names of composers of the distinctive American stripe to be few and far between. If you ask the publishers why this class is allowed to languish, he will, as a rule, say that their works would not sell. If you ask him "why," he will tell you there is no market for the native composer.

A well-known musician and writer of Boston told me, the other day, that he had the greatest difficulty in securing the publication of his first work, and he firmly believed, at that time, that nothing short of a miracle would enable him to place his name before the public. As his experience has an inverted moral, and is the experience of many others, it is safe to repeat it. He contracted with two houses to publish a song each, and paid fifty dollars for the privilege. He gave away a hundred copies, wrote notices of the songs for the local press, creating as much legitimate excitement as he could, besides paying a well-known lady vocalist fifty dollars to warble one of the "effusions" at her concerts for one season. He created a demand for his wares, and one firm contracted that all of his future works should be published by them. He was successful, and enjoyed a fine reputation, which he has retained to the present day. But he won his own success, and no thanks to either publishing house.

One of the most stirring ballads of war time had to be published by the author and succeed with the public before he could secure one penny for his skill. I could mention any number of similar cases, of the lack of willingness on the part of publishers to take hold of a new composer, even if he had talent; and also cite cases wherein they thought they possessed a genuine "Mascotte," only to find it an hermaphrodite. But the publisher is as much entitled to consideration as is the composer, who is, sometimes, a man of intelligence, and capable of accomplishing some really clever work, and in a great many cases it is his own fault if he does not succeed.

Nearly all of our best teachers for the piano-forte are composers, arrangers, or compilers in some form or other, and they are well-known, and being attached to some one music-house, their compositions are given the preference by the publishers. How do they repay the kindness thus exhibited, to the detriment of many equally good writers? When they want to give their pupils their "first piece," which do they select? Their own? No, not at all. They take a copy of Sydney Smith's or of some other composer who has an equally foreign twang to his name, and give that to their pupil. The teacher who is not a composer is equally guilty in this respect.

Wherein, then, can the American composer complain if he is not successful? He certainly has the means within his grasp, and can blame only himself if he fails to acquire both fame and fortune.

"But," says your singularly unphilosophical teacher-composer, "this cannot be done; my pupils will declare that I am striving to become popular at their expense, and refuse to touch any work unless by a more thoroughly known composer." Utter and consummate nonsense! If a pupil has any sense, and you have any ability as a composer or stamina as a teacher, you will never permit pupils to dictate which pieces they will or will not play, and nine times out of ten the parents will be on your side and agree with you. If you cannot force a just estimate of your capabilities on pupil and parent, you had better forswear both teaching and composition and take up with something that does not require the self-assertion of a man, and where you can follow and not lead.

Herein lies the secret of the whole business. The publisher is not to blame in the majority of cases, and I will state why in another article. The blame lies with our teachers and musicians, who seem to have so little faith in their own work that they decline to push them, depending on the publishers to do this, when these overworked people have, perhaps, something that they prefer to push, which practically costs them nothing, and from the sale of which they derive more profit. If our teachers were to combine—which under existing circumstances they never will—to push and to recommend only works by native composers, the complaint used in opening this article would never be made, and the title of "American composer" would not be subject to the derision and contempt that it is, alas! at the present time. FRANK H. DROWN

Washington, at present, boasts of having a fine Operatic Association, the prominent feature of which is a superb chorus of nearly one hundred fresh, strong voices, thoroughly well drilled by John P. Lousa, the talented young leader of the celebrated Marine Band, and also musical director of the association. The society have at present in rehearsal, Mr. Lousa's new opera, "The Smugglers," for which all musicians and critics who have heard the music predict a brilliant success. E. J. Whipple, E. Hay, Mr. Pugh, Eva Mills, all local talent, will take prominent rôles in the cast.

Aram Nuro, the tenor, has recently created a perfect *furore* at Madrid, in "L'Africaine," and is pronounced by the press of that city as the finest living tenor.

THE STUDY OF MUSIC AT HOME AND ABROAD.

In these days, when teachers of the piano can be counted by thousands, it is only justice to those who have made the instrument the study of their lives to protest against the trashy style of so-called music that finds its way into almost every house in the land, and the ridiculous and presumptuous attempts of so many persons of both sexes to undertake to teach music after an experience of only two or three quarters of tuition, and possibly even this limited time may have been spent with an inferior teacher.

One excellent feature of the Conservatory system in Europe, that does not obtain in our country, is that no person can enter for less than one year, although the course of study necessarily covers a much longer period of time, varying according to the grade of advancement of the candidate.

Now let us see, on the contrary, how pupils enter conservatories in this country.

They arrange to take lessons at the cheapest class rates from some teacher of distinction, who has earned his reputation by his natural talents and by long years of patient toil, and after taking only one or two terms, advertise themselves as teachers of his system, and in that way not only perjure themselves, but injure the reputation of the instructor. They thus practise a fraud and stab a reputation that has cost years of time and toil to acquire. This is the course pursued by some people who call themselves conscientious, good people, who would scorn and resent the imputation of theft in the common sense of stealing a dollar from a man's pocket. But which is the greater theft? "He that filches from me my good name robs me of that which not enriches him, but makes me poor indeed."

After studying the piano for a while it is advisable for a student to take up the organ. Much of the music that is played on the organ is, properly speaking, piano music, and is just as much out of place performed on the organ as organ music would be if performed on the piano. Each instrument has its own peculiarities both in point of technique and style of music.

In regard to the cultivation and treatment of the voice, there is probably more discussion and unpleasant feeling than in respect to almost any other branch of musical education. There is no doubt that many voices are badly treated from ignorance on the part of the teacher, and indiscretion on that of the pupil.

Experience in teaching singing is worth everything, and *good common-sense* ought always to be used. It is hardly possible to treat any two voices in the same manner; therefore the *experience* of a teacher is far more valuable than mere mechanical rules.

The subject of Harmony is beginning to attract special attention among students of music, and every teacher who is interested in the progress of music, and in the ultimate success of his pupils, should insist upon giving them a thorough understanding of the laws of Harmony.

The study of the voice, or of any instrument, should go hand in hand with the study of Harmony. For ordinary practical purposes it is not absolutely necessary for the musical student to go through a long course of counterpoint, canon and fugue writing, although it is to be strongly recommended when time and means permit; but for any teacher of music to be ignorant of the formation of chords, modulations, thorough bass, and all that belongs to the simple system of Harmony, is simply disgraceful.

A systematic treatment of this subject, together with a knowledge of what constitutes musical form,—namely, the construction of phrases and sentences,—will develop a tolerably good composer, even though the pupil be deficient in imagination or genius.

The system of teaching music in small classes of four or six pupils has many opponents among persons who are ignorant of its real advantages; but its most strenuous and its only dangerous and irreconcilable opponents are mainly among that class of teachers who are actuated by purely personal motives. But investigation will make its advantages apparent to any unprejudiced mind, and in these days when class instruction can be had from the very best teachers for the same amount of money that private lessons can be had from teachers of limited musical education, little experience, and less musical capacity, it behooves every thoughtful person to give the matter careful and intelligent consideration.

It is well known that the great power that leads to indisputable success is well-directed enthusiasm. But enthusiasm can only be kindled and kept brightly burning by an intense love of a subject or avocation, and by an honest and determined ambition to excel in it.

In what way can an enthusiastic ambition be more effectively stimulated than by bringing together persons interested in the same subject and striving for the same end? No pupil is so dull but that he will make some effort to advance when he is brought into direct competition with others. It is a crucial test, and, by it, parents can certainly ascertain whether their children have musical taste and talents or not, and whether their time and money might not be better spent in giving them some other kind of an education than in an art for which they have no aptitude.

To those who wish to educate themselves to teach music, the class system especially recommends itself. It imparts confidence in playing or singing in the presence of an audience, it teaches how pupils of different temperaments should be treated, and affords an invaluable insight to the art of teaching by constant example, and what is of vast importance to every student of music, and especially to teachers, it familiarizes them with a large amount of music and with many different authors. All this qualifies them to properly apply what they have been through themselves, and gives them judgment in regard to a correct application of judicious selections.

The most perfect system is undoubtedly a combination of private and class instruction, and it is always advisable to take lessons as frequently as possible; for progress in music as in any other study depends upon an almost daily intercourse with, and the constant influence of, the teacher.

The length of time devoted to each lesson is of less importance than the frequency of the lesson; as much harm is done and the progress of the pupil seriously retarded by a wrong method of practice while away from the teacher.

This rule is of even more importance when applied to singing than to playing, and no teacher can be held responsible for the progress of a pupil unless he is regular in his attendance and conscientious in his studies.

The success of a pupil depends largely upon himself. We can lead a horse to water, but we cannot make him drink, and though the pupil is with the best of teachers, whether in Boston or Berlin, his studies will amount to nothing if he does not realize the value of time and money, and apply himself with diligence, intelligence and enthusiasm.

Whilst upholding the excellence of public schools and musical education in this country, it cannot be maintained that all our music schools and music teachers are equal to those in Europe. Where the field is large, there are enterprises of great pith and moment, and there are others that are mere bubbles.

We have as good teachers in every branch of art and science in this country as can be found in Europe; but as stated in the beginning of this paper, the student must find out who they are and where they are, and not allow himself to be drawn into worthless institutions by loud and persistent advertising.

Before registering at any Conservatory, he should find out the record of the institution and ascertain whether its mission is purely educational, or whether it is simply one of the numerous business enterprises with which Europe, as well as America, is afflicted.

Being satisfied as to these points, he may enter and go through the course of study, and graduate, and I will venture the assertion, without fear of contradiction, that he will get more musical education in the same length of time than he could anywhere in Europe.

When he has graduated, he should, by all means, spend one or two years in the principal European cities and enjoy to the fullest extent the rich musical feasts that will there await him; enjoy them as he will then be fitted to enjoy them, and be improved by them.

The reasons are many and potent why it is both unwise and dangerous to send students of music, not properly prepared and disciplined, to Europe for an education.

They are generally impressible, genial, delicately organized and easily influenced and carried away by their feelings. The sources of amusement and dissipation in European cities are so numerous and varied, and the people so indulgent in regard to them, that the majority of Americans who have gone to Europe to study music have failed, not for the want of

good teaching, but for the want of the necessary preliminary training, discipline and musical education, and further and worse, they have failed on account of indulgence in fascinating and often immoral pleasure.

The student is discouraged and bewildered by the musical wealth suddenly thrust upon his sight, and the work to be done. He is overwhelmed by the multiplicity and excellence of the entertainments (which, as a rule, are very inexpensive as compared with the same grade in this country), and not having the patience to go back to his babyhood in art, and creep, walk, and finally run, he contents himself with a smattering of many things and becomes master of none.

Not long ago, a young American student of music committed suicide in Germany when he realized how much time he had wasted, and that he had so much before him to learn that he could never become a great artist.

He was a young man of exceptional talent, brilliant mind, and full of enthusiasm and ambition; endowed with all the qualities that form the artist, and had they been rightly directed in the beginning, he might have become an honor to himself and to his country.

But doubtless his parents were deluded with the idea that all that was necessary to make their talented son an artist was to send him to Europe. He was roughly undeceived, and now the daisies blossom over another sad case of misdirected enthusiasm and buried hopes. May his fate serve to point a moral and adorn a tale.—*Carlyle Petersilea, in Youth's Companion.*

AUXILIARY NOTES.

"Bob" caught on in New Orleans.

Marie Geistinger is in San Francisco.

Verdi is spending the winter at Genoa.

Harrigan and Hart are going to Europe.

The Cecilia will give "Odysseus" in May.

George Rignold will soon go to Australia.

The last of Beethoven's pupils died recently.

Salvini has been studying the part of *King Lear.*

Blanche Roosevelt boasts Ohio as her birthplace.

Etelka Gerster will sing here in opera next season.

Bessie Louise King is the star of the Holman Opera Troupe.

The Emelie Melville Company is working this way again.

Emma Thursby had a fine reception at the Chatelet concerts.

Liszt still remains at Rome, and is greatly improved in health.

Nella Brown has been reading with great success in Virginia.

Christine Nilsson has been singing in London with great success.

Minnie Hauk may organize an English opera company for next season.

The Cleveland Philharmonic Orchestra gave a fine concert January 5th.

Philadelphia has never heard Handel's oratorio of "Israel in Egypt."

George M. Towle is constantly increasing his reputation as a lecturer.

Emily Winant, says *Music*, will be the successor of Annie Louise Cary.

M'lle Rhéa will appear at the Grand Opera House, Chicago, early in March.

Oscar Wilde is no fool. He says Clara Morris is the greatest actress he ever saw.

Etelka Gerster will inaugurate the new opera house at Pesth, Hungary, next season.

"Patience" has been added to the repertoire of the Emma Abbott Opera Company.

The Mendelssohn Quintette Club, of Boston, continues its great success in Australia.

John Stetson is a Mascotte. He made money out of Booth's, where every one else lost.

The Wilbur Opera Company will go to Europe under J. H. Haverly's management.

At Patti's last concert in Chicago, the receipts were over twelve thousand dollars.

"Hopkins of Hopkinville" will be the title of John T. Raymond's next season's play.

Adelina Patti went to see Marie Geistinger several times in St. Louis, and was delighted.

Madame Essipoff, the great pianist, has received a decoration from the King of Sweden.

A son of Senator Voorhees is organizing a dramatic company, of which he is to be the star.

The Boston Handel and Haydn Society will sing at Theodore Thomas' May festival in New York.

Hon. William Parsons is renewing his former successes on the lecture platform in the West.

The Baltimore Oratorio Society are rehearsing "Israel in Egypt," and will present it in April.

Crouch, the author of "Kathleen Mavourneen," is said also to be the author of Cora Pearl.

The new piece given by Mitchell's Pleasure Party is entitled "A Gay Night at Whymple's."

The Ideal Opera Company made a great success of "The Pirates of Penzance" in Philadelphia.

The Handel and Haydn Society will give "St. Matthew" on April 7th, and "Creation" on April 9th.

Alwina Valleria promises to come to America next season. But she promised to come this season also.

Charles Atkinson and Clara Ellard are giving Charles F. Pidgin's "Poetical Wooing" through the West.

Letitia Louise Fritch, who appeared at the Gilmore Concert in Boston in January, will appear in opera in London in April.

Nelson Decker has left the Genevieve Ward Company. *Apropos*, what has he done with charming Nard Almayne?

The Davenport (Iowa) Harmonic Society recently gave Rossini's Charity Chorus, with Mrs. E. S. Bennett in the solo part.

After an unbiassed person has heard Nicolini sing, and then read the criticisms, he is conscious that prejudice is a mighty power in the world.

Miss Zeline Mantey, the violiniste of Chicago, has been meeting with great success, playing at the convention concerts given by H. S. Perkins in Iowa.

J. S. Haworth has accepted an offer to act as leading man in John McCullough's company next season. Mr. McCullough could not have made a better selection.

Ohio will not down. Three of the principal singers of Carl Rosa's Opera Troupe, now singing in London with great success, are natives of the Buckeye State.

London Figaro says that "it seems to be practically understood that Mr. Gye will be expected to go to New York next winter should the new opera house be ready."

Madame Schoenberger Marconi, once a noted opera singer, who first appeared in 1797, still lives at Darmstadt, Germany, in the possession of good health and all her faculties.

Nellie Rink-Gentile, formerly of Boston, but now of Chicago, has been singing in the conventions conducted by H. S. Perkins in the West, and has been very successful.

Katie Putnam, who took a company to the West Indies some time ago, has returned, with lots of experience, but no money. The company could not walk all the way back.

Herr Schott, the great tenor of the Hanover Court Theatre, who is acknowledged to be one of the best living singers of Wagnerian music, will soon visit America under Strakosch's management.

Marie Geistinger, Fanny Davenport, and Henrietta Chanfrau all appeared as *Camille* in the same week at different theatres in Cincinnati recently. And yet the Ohio metropolis is not happy.

The pupils of the Perkins Institution for the Blind gave a dramatic entertainment at that institution on Jan. 24th. Not a person took part in it who was not blind, and we were assured by one who was present that the success of the affair was very marked. A public exhibition of the kind would undoubtedly aid materially the treasury of the school.

"A miracle play, in imitation of the Ober-Ammergau passion play, has lately been the attraction at a village in Worcestershire," says *London Figaro*. "It appears to have been carried through successfully—thanks to the good judgment and excellent stage-management of the rector—without exciting a feeling of irreverence, although the most sacred episodes of Biblical history formed the subjects of the different tableaux." Why should it not? And why should we not have "The Passion Play"? Abbey was right, and his opposers were wrong.

THE FOLIO.

Music, Drama, Art, Literature.

"PROVINCIAL" is the term used by the *Musical Record* in referring to New York criticism. "Provincial" is good.

IT was Colonel Damas who said that he loved a man after he had fought with him—and been defeated, he might have added. Following this line of reasoning, how the Harvard freshmen must love Oscar Wilde!

PLYMOUTH CHURCH, report says, will soon witness the first performance of an opera within its walls An opera in Beecher's church, and a circus in Talmage's! And yet people object to a stately, dignified affair like "The Passion Play"!

WILL this thing never have an end? It now transpires that M'lle Juch, the charming little singer who made such a fine impression here in "Martha" with Col. Mapleson's opera company in January, is an Ohioan, having been born in Toledo of German parents.

THEY all do it. What is art so long as the house can be captured? Gerster recently sang "Way down upon the Swanee Ribber" in the character of *Rosina* in "The Barber of Seville" at New Orleans. Let the "Tourists" keep their sphere, and the operas theirs. When will an audience learn what art demands? Certainly not till after a prima donna does.

THE *Musical Peeper* has a slurring remark about several journals that reprint columns of notices of themselves. How terrible! It is only such journals as the FOLIO, *Music*, the New York *Mirror*, Detroit *Chaff*, and a few other papers, that can get such general endorsement. We are sorry for the *Peeper*. It should not let its temper and spleen get the better of its judgment.

OSCAR WILDE says that "in England Walt Whitman is regarded a greater poet than Longfellow." If this were true—which it is not—we should be reminded of Hamlet's opinion that England was especially infested with lunatics. With all of Oscar's genuine talent, there is a streak of mediocrity, here and there, after all, that a posing *à la* Bunthorne displays rather than hides.

CATHERINE LEWIS is losing her hold on audiences, so now she takes offence at something on the stage, and does some "truly" weeping, which makes comic opera cheerful, so to speak. It would be a good idea to spring something tear-provoking on her just as she is about to sing the "Gobble Song" some evening. That would be working the hysterical racket in the interests of high art.

READERS of the FOLIO, everywhere, are invited to send items of information or of opinion regarding any musical or dramatic event transpiring in their vicinity, which we shall be happy to make use of as our space will permit. Great improvements and changes are soon to be made in the FOLIO, in addition to those that have been made since the present editorial management took control.

THE husband of a *prima donna* or of a successful actress always has received a full share of the supercilious feeling that must be humiliating to a sensitive gentleman, and yet, for obvious reasons, the feeling is perfectly natural. But this sentiment is one that never attaches to Ernst von Hesse-Wartegg, the young nobleman who married Minnie Hauk. He is one of the most promising of the young German writers of the day, and bears official letters here from the German and Austrian Governments, to aid him in getting material for his work on America, which he is preparing, and will publish on his return home.

CARL ROSA'S English opera season opened so brilliantly in London that the London *Times* thinks "that the moment seems at last to be come when English opera, or at least opera in English, will be generally accepted on equal terms with the Italian importation, not only as an artistic institution (for that it has been for a long time), but also as a fashionable and popular entertainment." Yes; but it must be opera of the Gilbert-and-Sullivan sort, where the libretto and the music are prepared expressly for each other, and by educated people; not the charming music and stupid words that are now usually heard whenever English opera outside of Gilbert and Sullivan's works occupy the boards.

M'LLE ROSSINI, it will be remembered, was ill when here, and unable to appear as *Marguerite*. She made a great success in the character in Philadelphia, as we learn from the *Evening News*, which says, "This lady not only surprised the audience by an extraordinary development of dramatic power and genius, but her singing was infinitely better than in her previous appearance here. Added to the charm of personal youth and beauty, M'lle Rossini possesses a voice of remarkable purity of tone and great compass. Round after round of applause greeted the modest but evidently pleased cantatrice, and she was honored by several calls before the curtain, and at the end of the opera she was called out amid a furore of 'bravas' and applause. She should be proud of her triumph." Boston will doubtless have the pleasure of hearing her in this character in April.

BOVEE says that "the legitimate aim of criticism is to direct attention to the excellent." That is where Bovée differs from most of the critics of to-day. Too many of them seem to think that their critical ability will be called into question if they do not pick flaws in what they are seeing and hearing. The best and most conscientious critic, the one possessing the most human feeling in his make-up, and the one who will do the most good to artist and public alike, in the long run, is he who more frequently ignores than denounces the shortcomings that he sees. Pretension, that has no merit whatever, may be unmasked relentlessly; but the honest intention that fails here and there in matters of detail should be encouraged rather than crushed. We are all human, and the majority of us are trying to do our best.

GERTRUDE GRISWOLD continues her great successes in Paris. After singing in "Faust," as already stated, her salary was doubled, in compliment to her triumph. Her triumph in the character of *Ophelia* will also be remembered. Her latest success is in a *rôle* so entirely different as to pronounce, very decidedly, a favorable opinion as to her splendid career in the future. This *rôle* was that of *Zerline* in "Don Juan." A private letter just received from Paris says, that "she sang it with success after only a work of five days. She looked very Spanish and lovely in the costume, with her dark hair, large eyes, and so forth, and acted the part well, although it is one entirely opposed to her nature and taste, being that of a gay coquette, with much artful mischief combined. The music was low for her voice; still she sang it with applause, and was the most interesting figure of the opera."

AMERICAN OPERA.

J. L. Hoyt, the composer of the yet-unacted American opera of "Don Cæsar," was interviewed by a reporter of the Boston *Times* recently, and said, "There are many excellent American composers, who have written numbers of musical works, but who, from lack of encouragement, are left in the dark, like a 'light under a bushel.' Should the American composers form a resolution to further the project of American operas to be given with American artists to interpret them, the public would patronize and encourage them, because they would be able to understand it. There are American singers enough, and artists, too. Let them be brought before the public in an American opera, and you will find the public will respond and support it." Every word of this is true. The public supported "Pinafore," "Patience," and other English works because, among other reasons, their spirit and composition were more in sympathy with our traditions and feelings than French, German, or Italian works. There is a truth here that, if followed to a logical sequence, will let a flood of light in on what is now dark and uncertain. We want American opera, which will be still more in harmony with American feelings and desires. Who will give it to us? That remains to be seen, though the day for it is close at hand. A well-known opera-singer said to us only a few days ago, that his experience showed that Americans did not want American works. Absurd! They do not want the stupid affairs they have had; but let an American work of the worth and merit of "Pinafore," "Patience," or "The Mascotte," be presented, and the contrary will be proved. All that stands in the way of such success is the lack of a first success. A prominent manager

said to the writer hereof, recently, that he did not dare to present anything unless it had a long run in London or Paris. When a manager can be found with the pluck that was shown by that of the Madison Square Theatre, in keeping "Hazel Kirke" on in spite of adverse criticism, and the jibes of would-be sharp writers who can do nothing but snarl in a witty paragraph now and then, and force a success, then an equal triumph will be chronicled in comic opera. If Benjamin E. Woolf's "Lawn Tennis" had not had a name that no one cared to have explained, and the affair had been managed properly after leaving Boston, his Boston success would have spread over the country, and the problem would have been solved. It was a bright affair, and should have succeeded. But the American triumph will come, and before many seasons have passed "Patience" has flattened out much that preceded it, and made it easier for the success of something to the "manner born."

MRS. RICHINGS-BERNARD AND THE MOZART.

The editor of the FOLIO is in receipt of a private letter from Richmond, Va., in which the following mention is made of the late Caroline Richings-Bernard and the Mozart Association with which she was so closely identified: "Her death will, I am afraid, prove a great calamity to the Mozart. Let me tell you, by the way, what the Mozart is. It is an association of citizens with a present membership of six hundred and twenty. The dues are $5 00 initiation, and $1 00 monthly. An orchestra of professional musicians is employed, which frequently contains, besides, amateurs The concerts are weekly, and are often of so high an order as to give the black eye to any travelling troupe. Of course it has done good work in cultivating a taste for music among the young, especially, and its operatic feature made it immensely popular with church people who would not attend theatres. Just here is where Mrs. Bernard's loss will be felt, and I have very grave doubts as to whether her place can be supplied."

ALICE M. COX, a native of Lagrange, Ga., and Gustave Satter's most promising pupil at the time when the great pianist made his triumphal tour through the South, is contemplating a visit to Boston, where she will be the guest of Dr. and Mrs. Satter. Judging from newspaper criticisms, when and wherever she appeared in concert, our country boasts of one more genuine star among rising lady pianists She is said to be possessed of a most admirable touch and technique, not to mention her exquisitely graceful appearance on the stage. Miss Cox is in the very prime of womanhood, and has hosts of admirers as an artist and a Southern belle. Her father has, for many years, been the president of the Southern Female College in Lagrange, Ga., an institution known all over the country for its eminent position, and its "Young Ladies' Orchestra," composed exclusively from pupils. We are happy to mention this feature in musical matters, and to congratulate President Cox and his daughters, the Misses Sallie and Alice, upon the sterling success achieved in this direction by their united efforts.

A SUNDAY paper of Boston recently offered a series of prizes for poems, and we observe by that paper that a so-called poem of which the following is a verse took the second prize:

"Soft as the light on the mountain born
At the daybreak, and for Love's sake,
Oft comes the flush, beautiful as morn,
For a name's sake, with a heartache.
For she is dreaming of one she loves,
And flutters still her breast like wounded dove's,
For a name's sake,
With a heartache!"

The feet of some of these lines should be spelled "feat." Each line seems to be making a go-as-you-please effort for a common (a very common) goal. If this specimen took the second prize, it is to be hoped, in the interest of true poetry, that those which took third and fourth prizes, or none at all, will not be printed, unless as terrible examples.

A COMPLIMENTARY benefit has been tendered to William Warren, the veteran actor of the Boston Museum, the benefit to take place on Oct. 28, 1882, the fiftieth anniversary of his first appearance on the stage. The letter tendering him the benefit was signed by John D. Long, O. W. Holmes, Edward E. Hale, Frederick O. Prince, Richard M. Field, Francis W. Palfrey, Samuel A. Green, William Amory, Nathan Appleton, Eben D. Jordan, James R. Osgood, Henry Lee, and many others. In addition to the benefit, a portrait of him is to be painted meantime, and presented to him on the occasion.

THE C. A. White Quartette is the name of a musical society of Pittsburgh, Pa., lately organized in honor of the great quartette composer of the country, none of whom are known to Mr. White, and hence the honor is all the greater. The quartette is composed of the following singers: Soprano, Maggie K. Flowers; alto, Rebecca J. Sheargold; tenor, W. S. James; bass, Jno. W. Bonner; accompanist, M. Emma Flowers. We hope to hear them in Boston after they get fairly on the road.

WE acknowledge the receipt of tickets for a "select concert in aid of the Mission of the Ascension, at the Universalist Church, Wednesday evening, Feb. 15, 1882;" but as neither tickets nor programme stated the locality of the Universalist Church, and as we have a vague notion that there are several of that denomination in Boston, we were unable to attend, and are at a loss to know what to say about the concert.

THE Strakosch Opera Company recently brought out Ambroise Thomas' "Hamlet" at New Orleans, to a packed house and a delighted one. Etelka Gerster was the *Ophelia*, and the mad scene was greeted with a *furore* of applause, and the stage was flooded with floral offerings. The company is to appear at the Globe Theatre, in Boston, soon, and will be heard in the same opera.

ARTHUR LEACH, the Boston correspondent of the *Dramatic Times*, says in a pleasantly satirical manner that the author of a coming comic opera will appear in it in a leading rôle. Mr. Leach's solitary effort in dramatic authorship was declined so peremptorily that the only roll he could take was down stairs, as though he had received an "electrical" shot.

WILLIE EDOUIN'S "Sparks" Company, which were originally seen at the Park Theatre, and which has since had a prosperous run all through the country, the last few weeks especially through New England, begins an engagement at the Gaiety Theatre on Feb. 27. During the engagement, a new piece, entitled "Ripples," will be produced.

AUXILIARRY NOTES.

Fanny Kellogg is on a Western concert tour, going as far as Omaha.

Edwin Booth has been having a great success through the South.

Mr. Andrew Young, author of "There is a Happy Land" and other popular hymns, is now residing in his native city of Edinburgh. He was born in 1807, and hence is seventy-five years old.

At the recent grand charity ball given in Music Hall in aid of the Home for Destitute Catholic Children, the instrumented arrangement of C. A. White's waltz song of "When the Leaves begin to Turn" was given by the Boston Cadet Band with such success, that in the language of the Boston *Herald*, it "was redemanded with the heartiest applause."

As we go to press, Adelina Patti is about to appear in opera in New York, the dates fixed being February 23 and 27; March 2, 4, 6, 9, 11, 13, 16 and 18. The matinées are to take place on March 4, 11 and 18. Signor Nicolini will be the tenor of the company; but the other artists who will support her are not yet selected. The orchestra will be composed of good players, and will be large enough for all ordinary operas. She will appear in Boston later. Mr. Abbey is showing himself to be a very shrewd manager.

The series of chamber concerts which are being given in Wesleyan Hall by Carlyle Petersilea, pianist, and Leandro Campanari, violinist, assisted by Gustav Dannreuther, violin, Daniel Kuntz, viola, and Wulf Fries, violoncello, are thoroughly enjoyable affairs to those who enjoy music for music's sake, and are artistic in every sense. We have not been more charmed for a long time by a piano selection than we were by a nocturne in C minor and a ballade in A flat, by Chopin, at the second concert executed by Mr. Petersilea. Mr. Campanari's playing is full of beauty and refinement. The concerts should be much better patronized. The next and closing one occurs on March 9.

CHATS WITH CORRESPONDENTS.

Some ladies of Kansas, great admirers of your FOLIO, send an earnest request that you will sometimes publish a duett for medium capacity; neither very simple nor very difficult. Respectfully, M. E.

Manhattan, Kansas.

Do you mean vocal or instrumental duetts?

I would like to find a good book on the art of phrasing. I sing a great deal, and would like to improve. I sing "Infelice," "Alone in the Desert," and that class of music, very imperfectly, and my phrasing don't suit me. Any information you could furnish, either through the columns of the FOLIO or by letter, will be thankfully received by one who loves *real* music. Yours, Resp., E. L. P.

New Sharon, Iowa.

Bordogina's "Art of Phrasing" will be the best book for you to use. We can send it for $1.00.

MR. EDITOR: I like your FOLIO, and have to laugh at the "Passing Shakes." Will you think me rude if I send you some "shakes" to guess?

1. Why is an arpeggio like a small load of wood? Ans. Because it is a broken cord.

2. What is it that sings the loudest and is the merriest when its feet are in the fire?

You may guess this last if you can.

Chicago, Ill. AN OLD SUBSCRIBER.

Give it up. Shake!—ED. FOLIO.

We are in receipt of the following from a Western editor:

"MY DEAR MARBLE,—Why don't you send out printed slips of some of your good things in the FOLIO? I should copy frequently if you did. Sometimes I feel like copying half the magazine; but my wife would make it very warm for me if I should take home a copy of the FOLIO which I had used the scissors on."

The following note explains itself:

TO THE EDITOR OF THE FOLIO—SIR:—Turning over the leaves of the first edition of "The Songs of England" (Royal Edition), published by Boosey & Co., I happened to observe a curious mistake at page 143, where the words of "Cease your funning" are attributed to "Ancient British," and the music to Gay. The same mistake is shown by the index. The order should be reversed—the words for Gay, and the music for "Ancient British." Gay, of North Devon, wrote the "Beggars' Opera," of which this song is a part. The music is the tune of "Llwyn On" (Ash Grove), but an exceedingly quaint rendering, probably the ancient North Devon version of it. Welsh musicians generally consider that Gay borrowed the air directly from the Welsh music of the day; but I am inclined to believe that it existed in North Devon before the days of Gay, and indeed the Welsh and the North Devons are not only neighbors, but both descendants of the aboriginal Britons. I resided some time in North Devon, when I discovered among the natives many interesting relics of ancient music. Yours truly,

JAMES DAVIES, M. D.

Portland, Me., Jan. 9, 1882.

NOTES FROM ALBANY.

Things have been very lively in the musical line lately. Several good troupes have appeared, and all receive due credit from the audiences they drew.

Rice's Surprise Party offered "Cinderella at School," on Jan. 12, at the Leland, and sang it moderately well. The play was well mounted, and the chorus, for once, was a harmonious one.

"Elfins and Mermaids," formerly known as "Red Rock Wave," drew a crowd at Music Hall on the evening of the 12th; all being armed with instruments of all sorts that can produce a noise. The singing was horrible, and the performance a farce. Poor Brown!

Emilie Melville, with her excellent troupe, occupied a week in "The Royal Middy," "Boccaccio," "Pinafore," and others. Of these, possibly, the first was rendered in the best style possible. Miss Melville sings with spirit, and her representation of the *Royal Middy* received the hearty approval of her large audience. "Madame Favart" was given, and received excellent treatment both by the company and people. "Pinafore" was wrecked the last night, and terribly slaughtered.

Clara Louise Kellogg's farewell appearance here on Jan. 26 did not succeed in drawing a good house. She has always been a favorite here.

Joseffy, ably assisted by Laura Bellini, gave a concert at Music Hall on the 6th, which drew a very large and a rather musical audience. His abilities need no repetition.

Corinne sings in "The Mascotte" here soon. No doubt she will do well. E. S. BETT.

Albany, Feb. 9, 1882.

AUXILIARY NOTES.

J. L. Gilbert, the popular song-composer, wielded the conductor's *baton* at the Gaiety Theatre in a highly creditable manner during the run of "Patience."

The New York *Mirror* says that "Catherine Lewis is failing rapidly. The remnants of a voice that was once sweet and of good quality can no longer be compensated for by a babyish manner and a prodigious talent for kicking and smiling."

"Don Cæsar," J. L. Hoyt's new opera, will probably be presented in Boston early next season. We are informed that "The opera is full of intensely dramatic action and humorous incident, and affords the tenor, especially, a grand opportunity for the display of vocal qualifications."

The Vannuccini Quartette, a Boston organization recently started, under the direction of Kate A. Bowers, now numbers as its members Edith M. Hodgman, soprano; Ella G. Spencer, contralto; W. H. Grafton, tenor; and Jesse Johnson, baritone. Miss Hodgman is a very promising singer.

PASSING SHAKES.

Peanuts are nuts to Remenyi in the way of advertising.

Lecocq's opera of "Day and Night" ought to have plenty of "light and shade" in it.

When the actor is "on his upper," he is not on his supper as much as he would like to be.

The Passing Shaker thinks that the most pathetic *rôle* in Faust is the roll of *Marguerite* in the straw.

The Cincinnati *Commercial* speaks of Fanny Davenport's *Camille* as "earnest and intelligent." Well, well!

Minnie Maddern will star next season. She'll probably be "Madder'n a March hare" if she doesn't draw.

Alyce Carlysle is a writer in the Chicago *Inter-Ocean*. We hope she ys not the gyddy gyrl her spellyng would yndycate.

The play of "Hamlet" with *Hamlet* left out is a great deal worse than the Emma Abbott Opera Company with Emma Abbott left out.

The *Musical People* wants a Society for the Prevention of Cruelty to Christians, to stop the organization of church choir opera companies.

A couple of scamps have been going through Minnesota, vaccinating people with gum-arabic. This is the worst "gum game" we have ever heard of.

"To be vaccinated is to be forearmed," says a believer in Jenner; but how is it in Emma Abbott's case, when she was not vaccinated in the fore-arm?

Dora Wiley has retired from the stage temporarily, in view of a domestic affair that is anticipated. Doubtless said affair will have Golden hair.

"Even to kiss her feet I am not bold," says Oscar Wilde in one of his poems. We think the æsthetic poet will have the sympathy of the world in this shrinking.

Dog-days came to Boston in midwinter this season. In the same week we had Minnie Oscar Gray and her dogs at the Howard Athenæum, and Frank Frayne and his dogs at the Windsor.

It is a sad but true fact that the range of a voice cannot cook a dinner.—*Boston Musical Herald.* But it can get up a mighty warm broil, sometimes.—*N. J. Enterprise.* These jokes are no small fry.

The Abbott Opera Company gave a concert on Sunday night. Of course, honest little Emma did not sing.—[*Musical People.*] But her husband took good care of the money that was realized from the performance

Dexter Smith, of the *Musical Wrecker*, "jokes" thusly: "A facetious Western correspondent wants to know whether the pianoforte is not a medal-some instrument. Fair-ly so." Smith is the fellow, it will be remembered, who objects to witticisms in musical journals. And yet our readers will not need to be assured that the above is not a witticism. We should look at it more in the light of a "terrible example." Smith's forte is stupidity. In that he is funny, and need fear no rival.

"THE PROFESSOR."

The above picture represents a scene in "The Professor," which had a run second only to "Hazel Kirke" at the Madison Square Theatre, New York, and which is beginning a short engagement at the Park Theatre, Boston, as we go to press. Its author and leading actor is W. H. Gillette, and its success here is assured already, from the interest taken in it. It is a lively comedy, full of clean fun, sparkling dialogue, and ludicrous situations.

THE ITALIAN DRAMA.

Since the time of C. Goldoni, the Italian drama has made great progress, and it is worthy of study to realize how much has been accomplished.

The modern history of the Italian stage is essentially connected with the moral and political developments in Italy; for, while the foreign domination was under the influence of kings and princes, the drama found itself in a period of complete stagnation.

Italy did not live at this time. Its life was confined only to material proportions, and the field was closed to all innovation. Goldoni had painted Italian types the most peculiar and the most popular of the seventeenth century. He had exhausted with his verve and great dexterity the tableau of Italian life.

Who could have painted after him the period of slavery and of human vegetation? The dramatist would have been obliged to condemn everything that was condemnable, and consequently the censor would have cut the way to a display of life which was due to the political condition of the country. For this reason Italy was obliged to accept French productions of a low class, and be the recipient of French repertoire. It was a matter of fashion, and ruled much as the absurd false æstheticism rules in England to-day; and the theatre, instead of being a means of pleasure, served as a rendezvous to society, and oftentimes more comedy was enacted in the auditorium than on the stage.

In the musical world it was different, still the charming melodies were not equilibrated by the lightness of the libretto, which we can still perceive to be a combination of incoherence and frivolity. It is only since 1848, since the essays on political emancipation, Italian life began to reflect itself in a mirror of Italian repertoire.

At this time there were few authors, and if we except the Baron Cosenza, Torelli, and Castelvecchio, it is safe to affirm that French drama monopolized the Italian stage. There is due to Gherardi del Testa the most beautiful comedies, which were first produced in 1850; and these give an idea of the domestic life in Italy, and carry with them a mark of great originality; but, like many simple and true works, they did not receive public favor at the beginning; the people being accustomed to witness the sensational dramas of the French stage.

After Gheradi del Testa, came F. Martini, who wrote "Nuovi Ricchi." De Renzie produced many charming works in prose and verse. Bersezio painted the Piedmontese life. Sharp satire was supplied on every occasion on the Neapolitan stage by Altavilla, who for fifty years had won the favor of the public. "Piedmontese Comedy" was made fashionable by Toselli, and the actor Morolin exhumed Goldoni and his repertoire,—more than that, gave him a successor in the person of Gallina, the most celebrated modern dramatic writer of Italy. Fambri wrote comedies on Military life, Bersezio on Bureaucratic life. Cicconi was for years the Italian elder Dumas, and Paolofeirrari made the Italian stage rich with the dramas of the kind of the junior Dumas.

The Italian drama is now very rich It is impossible to speak of this fully in so brief a space, and must be satisfied with only a brief mention. The Germans had translated all the works of Gherarda del Testa and also of Ferrari. The works of Montecorboli and of A. Torelli are also well known there. Cossa, who unfortunately died young, brought into his works many relics of ancient history, and established in his school prototypes of "Messalina," "Nero," and "Cleopatra."

Calvi was one of his great imitators, and wrote "Caligula," a great play. The modern stage possesses in the person of L. Marenco a poet, full of genius. His idyls are beautiful, and he has written prose comedy with much effect, and his productions are looked upon as master-pieces. The same thing must be said of F. Cavallotti, who made himself celebrated with his last production, "Cantico de Cantici." All the movements of public and domestic life, in fact, everything that can draw attention, being strongly produced.

Italy is arraying herself in a new mantle, and the Italian stage, consequently, is worthy of study. It is not only established as a means of pastime; but, as it is a portraiture of life in all its phases, it is also a school of civil and private life. L. D. VENTURA.

AUXILIARY NOTES.

Washington has a Zither Club, and a concert given recently was a success.

"Patience" has been translated into German by Herman Fehre, and given with great success at the Concordia Theatre in Philadelphia.

Julius Eichberg is doing a great deal to make violin playing popular among the young people, especially young women. It looks now as though the violin craze is to be the next one.

John C. Freund looked into our sanctum when he was in Boston recently. He was in good spirits, and his smiles—well, they would discount Elson's. He is making a great "go" of *Music*.

In Italy, during the year 1881, twenty-five new operas were successfully brought out, among them being "Simon Boccanegro," by Verdi, which was produced at La Scala, Milan, the 24th of March, with Maurel in the Gitte rôle.

The opera of "Martha" was recently given by the High School Association of Somerville, at the hall of the association. The following was the cast: *Lionel*, W. W. Clark; *Plunkett*, H. L. Cornell; *Tristan*, E. S. Payson; *Sheriff*, F. R. Burton; *Nancy*, Gertie Edmands; *Martha*, Helen E. H. Carter. It was an excellent presentation throughout.

The Baptist Choir Concert Company of Waukegan, Ill., has been giving concerts lately in that city and surrounding country with great success. The quartette consists of W. A. Howard, tenor; Mrs. F. E. Bush, soprano; Fanny Derrick, contralto; Mr. Chas. West, basso. They sang C. A. White's "O Restless Sea!" with great success; and Mrs. Bush and Miss Derrick sang Mr. White's song of "Hope Beyond," with fine effect.

THE LOCAL STAGE.

The long engagement of Dion Boucicault at the Boston Museum has been one of remarkable success. As a rule, it has been impossible to get seats excepting nearly a week in advance. "The Silver Spoon" is being given as we go to press, with William Warren in his well-known personation of *Jefferson Scattering Batkins*—a character that undoubtedly will die with his retirement from the stage, as "Wanted—1,000 Milliners," did with Dan Setchell's decease, though G. W. Wilson is reviving it for his benefit as we go to press. The recent London farcical comedy of "Butterfly Fever," that has had a success at the London Criterion Theatre second only to that of "The Gov'nor," will be put on for a season Feb. 27, the cast embracing Charles Barron, J. S. Haworth, George W. Wilson, Annie Clarke, Norah Bartlett, and others of the fine stock company. A repetition of the London success is anticipated.

Fanny Janauschek renewed her old successes at the Park Theatre during the first part of February, and was followed by McKee Rankin and his lively wife in "'49." The present attraction is "The Professor," which is referred to elsewhere in this issue.

Mary Anderson's fifth annual engagement at the Boston Theatre was a brilliant one, her improvement, especially in the character of *Parthenia*, being noticeable in a pleasant degree, the shading of character in the lighter and more tender phases calling for especial chronicling. "The Daughter of Roland" was given successfully for the first time in Boston. The Ideal Opera Company open on Feb. 27 with "The Chimes of Normandy," following with "The Mascotte," "The Musketeers," "The Bohemian Girl," "The Pirates of Penzance," and "Fatinitza." It is understood that "Patience" will be given the second week, or at least during the engagement. This company is always sure of a warm welcome in Boston, and here, if nowhere else, is the ideal organization in English opera. "The World," for which great preparations are being made, will follow.

The opera of "Patience," which was given at the Globe Theatre early in the month, has been revived again, and renewed its success. The chorus work has been especially fine and strong. "The Pirates of Penzance" will be given Feb. 27, with a pupil of Madame Rudersdorf and a *protégé* of Napier Lothian, who assumes the stage name of Gertrude Searle, as *Mabel*. The Strakosch Opera Company, it is expected, will appear later in the season.

The Gaiety Theatre has been giving "Patience," with Blanche Corelli in the title-rôle Of course she acted with grace and spirit, but she was not so much at home as in "Olivette" and "The Mascotte," where her especial talent finds greater scope. Henri Laurent made a good Duke, not only in action, but singing well.

The Boston Juvenile Opera Company has appeared lately in "Pinafore" at the Windsor Theatre to good acceptance, the *Captain Corcoran* of Harry Hamblin and the *Little Buttercup* of Lillie Calef being the best respectively, in many respects, that the opera has had here. "The Twelve Jolly Bachelors," which has been meeting with great success since the piece was re written, will play a return engagement here beginning March 13.

The Howard Athenæum continues to give an excellent variety-show to a succession of crowded houses. The Harrisons in "Photos" come in April.

LOOK at our music this number. You cannot buy it over any music-counter in the country for less than $2.25; and yet by purchasing the FOLIO you secure it for fifteen cents.

AUXILIARY NOTES.

Remenyi crushed one peanut-crunching idiot.

Annie Louise Cary will sing in Milwaukee March 2.

Oscar Wilde turned the tables on the Harvard students cruelly.

They have been doing "Patience" in German at a Philadelphia theatre.

Of all the bad Bunthornes, commend to us, very decidedly, George Gaston as the worst.

Lizzie Burton has been singing the contralto parts with the Ideal Opera Company during the illness of Adelaide Phillipps.

Helen E. H. Carter sang in Dover, N. H., Feb. 17, Concord, Mass., Feb. 22, afternoon; Marblehead, evening; and Canton, Feb. 24

Sir Randall Roberts has joined Kate Claxton's company. Kate is not much of an actress, but she does not merit so severe a punishment as this.

At an amateur presentation of "Patience" in Charlestown recently, Gertrude Edmands sang and acted the rôle of *Lady Jane* in a manner that was commended highly.

"Camille" was played at three theatres on the same Saturday afternoon in Cincinnati recently. Tears? Don't mention it! The Ohio River was higher the next morning than it has been known to be for years. The inhabitants thought the river was very "fresh" till they tasted of the water.

D. L. White has lately composed, and White, Smith & Co. have published, a sparkling composition, entitled "American Quick-Transit Steamship Company March," the movement of which is as lively as the movements of the coming steamship are expected to be in order to make the passage in four days and a half, a lithographic picture of which is given on the title page.

In the advertisement of Gustave Satter's works elsewhere, the price was left off from each one. We give them here: Grand Paraphrase de Concert sur "Faust" de Gounod, $1.50; "The Boston Belles," 90 cts.; "A Summer Night," $1.00; Paraphrase on Melodies of Schubert, $1.00; "Waiting for Daybreak," 75 cts.; "Solitary Bird," 75 cts.; Romance, 60 cts.; "Souvenir de Stockholm," Nocturne on Swedish Airs, 75 cts.

OUR PICTURE.

We present to our readers this month the portrait of Blanche Roosevelt, who has never been heard in Boston under the most favorable auspices excepting as *Mabel* in "The Pirates of Penzance." She has been singing lately in ballad concerts in Washington with great success, and since then a few times with the Strakosch Opera Company in New Orleans, though her strength was not sufficient to continue. Her greatest bid for favor was in "The Masque of Pandora" a little over a year ago; though she made a failure, from being handicapped with attempted classical music by a composer who is fitted only for light opera. In a suitable light opera, Miss Roosevelt is very pleasing, and will yet be heard from more to her credit.

PLEASANT MENTION.

This excellent repertory of music and literature constantly improves.—*N. Y. News.*

The most popular and most largely circulated musical magazine in America.—*Mount Holly (N. J.) Herald.*

We don't hesitate to say that the FOLIO, of Boston, Mass., is the very best musical exchange we have.—*Illinois Enterprise.*

The FOLIO well sustains its reputation as the best musical monthly published in America. —*Elevated Railway Journal.*

White, Smith & Co., with characteristic energy, are pushing the interests of the FOLIO, and with Earl Marble as editor, it promises to be the spiciest musical journal in America.—*Chicago Inter-Ocean.*

The Boston FOLIO is the best musical magazine published. It is probably the most complete musical publication in this country. Besides the musical news, it contains a great many most excellent paragraphs.—*Oil City Derrick.*

With the January number this handsome illustrated musical publication enters upon its twenty-first volume. It is a great favorite in musical circles, valued as much for its criticisms and musical news and gossip as for its varied and choice vocal and instrumental pieces.—*Bath (Me.) Times.*

A few words to lovers of music: The FOLIO is conceded to be the best musical journal in America, and enjoys the best patronage of the profession. One cannot go amiss in subscribing for this excellent periodical. Each number contains a number of selections both vocal and instrumental, a dozen or more pages of dramatic news and gossip, and full page portraits and sketches of noted musical or dramatic personages of the day.—*Pike (N. Y.) Gazette.*

The FOLIO, a monthly musical and literary journal, has increased its circulation and influence largely during the past six months, since the well-known poet-critic, Earl Marble, took editorial control, and now it occupies the leading position among journals of its class. Its music, given each month, is presented in no slipshod way, as is too often done by journals of this class; but the best and most popular prices on the catalogue of the publishers are given, thus making, during the year, a collection of over two hundred pages of choice music in a bound volume, interspersed with bright reading matter, comprising readable items, interesting sketches and stories, poems, and so forth—all original, and prepared for its pages by some of the best writers in the country of the class. It is only $1 60 a year, with a premium —*Home Companion, Troy, N. H.*

OSCAR WILDE.

The apostle of the beautiful, aided by a lot of Harvard freshmen out on a lark, succeeded in packing Music Hall as it seldom is packed except when a hen show or other sporting affair is in progress, and really forced the respect of a large majority of the audience. We have never been among those who could see anything so very laughable in the career of Oscar Wilde, the self-styled æsthete. He seems to be a very earnest though by no means a strong man, bent on doing society and the world good by accenting truths that to a great extent lie dormant. He is entitled to praise for being made the laughing-stock of unthinking people. We by no means admire his various eccentricities, though we do defend them as being no person's business but his own. If his oddity advertises him, he is surely less to blame for that than are those whose narrow bigotry makes a law of dress or deportment, and insists on its being followed, and can see nothing but laughing matter and sneers for its transgression. Where such vast numbers of women are continually unsexing themselves by aping the manners and customs and struggling for the natural prerogatives of men, cannot we look with at least a small degree of favor upon a man who possibly becomes a little effeminate in his manners and affectations? Oscar Wilde strikes us as being a very much abused and misunderstood person. He is to a great extent a negative man; but some of the most lovable and purest of men have been that. His thoughts are not original, but they are clothed in graceful language, and his diction is gentlemanly. Why should we quarrel with him because his ways are not our ways? Our vulgarities as a nation and as a world are far more worthy of scorn than Mr. Wilde's eccentricities are of derision. The man who can write such a pretty bit of poesy as the following, which we find in his volume of poems lately published by Roberts Brothers, has material in him that is worthy of attention and respect:

IN THE GOLD ROOM—A HARMONY.

Her ivory hands on the ivory keys
  Strayed in a fitful fantasy,
Like the silver gleam when the poplar-trees
  Rustle their pale leaves listlessly,
  Or the drifting foam of a restless sea
When the waves show their teeth in the flying breeze.

Her gold hair fell on the wall of gold
  Like the delicate gossamer spangles spun
On the burnished disk of the marigold,
  Or the sunflower turning to meet the sun
  When the gloom of the jealous night is done,
And the spear of the lily is aureoled.

And her sweet red lips on these lips of mine
  Burned like the ruby fire set
In the swinging lamps of a crimson shrine,
  Or the bleeding wounds of the pomegranate,
  Or the heart of the lotus drenched and wet
With the spilt-out blood of the rose-red wine.

THE VIOLIN SCHOOL OF THE BOSTON CONSERVATORY.

A violin concert by Mr. Julius Eichberg's pupils begins to be regarded as an event of importance, and the exhibition at the Meionaon on Jan. 27 only confirms what we long suspected, that this violin school is destined to carry great weight in the progress of music in Boston. Indeed, the work to which Mr. Eichberg has devoted, without ostentation, the best years of his life bears such fruit as may well repay him, even for such unwearied labor. Mr. Eichberg's aim, in this concert, was to show to the crowded audience the evolution, as it were, of violin playing. He had no intention of exhibiting an artist of five years of age, but in allowing such a little child to play, he wished to demonstrate his careful training from the very beginning, and the success which attends the fine and sterling method he employs. The programme, of fifteen numbers, was well adapted to illustrate Mr. Eichberg's design, and it was remarkably interesting to follow the gradations of skill exhibited in turn by each of the young performers. To Mr. Eichberg's genius for teaching—for such we can surely call it—is due the success of his school. Starting from small beginnings—as many other works of importance—it is at last recognized as wielding a power which every year will increase, and which must, of necessity, exercise a very great influence, for good, on music in Boston.

OUR CHICAGO HOUSE.

The success of our Chicago venture has been so great that it has resulted in occasional temporary embarrassments in the way of filling orders with the promptness that has always been a feature of our business. The demands upon our present resources have been so great that, though our presses are running night and day on sheet music and book publications, they have been too slow for the pressure; and we are now negotiating for more and larger presses, and larger rooms, where we shall inaugurate lithographic and engraving departments of our own, when we shall be enabled to continue to turn out a class of work of the character of Mendelssohn's "Songs without Words," though the process is not yet perfected, as we aim to have it soon. We shall make a distinct bid for a high class of patronage, in obedience to the hint given us in the great demand for that publication, and produce a class of music work heretofore unknown in this country. Meanwhile our publications of works by native composers will not only be continued, but pushed as enterprise shall suggest and good judgment dictate. Our list embraces such names as C. A. White, C. D. Blake, D. F. Hodges, E. H. Bailey, J. L. Gilbert, Julius Eichberg, Rodney Wright, Leonard Marshall, T. P. Ryder, H. S. Perkins, and others of those best and most favorably known to the music-loving public. We are sincerely thankful to our friends, both of Boston and Chicago, for the large increase in our trade, and hope to merit a continuance of that increase by meeting it in a manner that shall prove our enterprise. A large share of the Western success is owing to the shrewd business instincts of John D. Harvey, the manager of our Chicago house, with whom our Western friends will find it to their interests to deal direct.

AUXILIARY NOTES.

Sam Lucas is having great success through the West as *Uncle Tom* in the Ideal Uncle Tom's Cabin Company.

Julia Rivé-King has resumed her concerts, to the gratification of lovers of music. She will go to San Francisco shortly.

Graun's cantata of "Der Tod Jesu" was given in Boston for the first time on Feb. 5th, by the Handel and Haydn Society.

"Where are the lady composers?" asks the New York *Musical and Dramatic Courier*. "Cannot the sex produce them?" It seems not.

W. D. Eaton, of the Chicago *Herald*, author of "All the Rage," has finished a new play which is being considered at the Madison Sq. Theatre.

Mr. N. C. Goodwin, Jr., and a strong and well-selected company will appear in musical pieces at the Howard Athenæum during the summer season.

"Mabel, or The Village Belle," an opera by G. A. McFarren, will be produced in America shortly, reports says, by Frederic Archer, in Plymouth Church.

Ada Gray is having success through the West in "East Lynne," "Article 47," and similar plays. The Chicago *News Letter* of Jan. 28 issued a lithographic picture of her.

"All at Sea" is the name of a new piece of the "Tourists" and "Fun on the Bristol" order, with no plot, but plenty of fun and borrowed music. It has been put into shape by George H. Jessup, and will be given at a New York theatre soon, with Kate Castleton, Agnes Haliock, and others in the cast. Miss Castleton is said to have a part in which she is expected to make a decided hit.

A HIGH SOPRANO LETTER.

Sing? Of course she can sing. Any lady can who can write such a delicious letter. The editor of the FOLIO happened to see it as it was lying on the desk of the mailing clerk of White, Smith & Co.'s music house, and business was suspended until he had made a copy. Maybe the reader will think it is not a *bona-fide* letter. But it is. Thus:

"WHITE, SMITH & CO.: *Dear Sirs*,—Have sent to many music-dealers, but never to you. Chanced to see a list of some of your songs and the names of many of them suited my fancy. I am going to order two or three from you, and am going to tell you something of the style I want, and then ask you to help me in the selection. I notice among the duetts one —'Only Thee.' The price is good, and the name may be; but I hate to sing love-sick songs at concerts—that is, silly ones. I would rather take that style of talk a little more privately. If it is good, send; and, if not, send some other duett suitable for tenor or soprano. I see one—'Come, Silver Moon;' but if the first I mention is too silly, send me another first-class (*you must remember I sing no other*). Then of course I shall be called back, and want some nice little ballad, such as 'Riding on a Load of Hay,' or ''Twas Milking-Time,' or some other pretty little affair suitable for an encore, for I want you to understand I never sing without being called back.

"Now, gentlemen, did you ever receive such an order as this before? I mean, such a rattle-brained order? Well, never mind. I want the best things you have in the shape of a duett for tenor and soprano, and the song for a first-class soprano voice. Now fill this; and doubtless, if satisfactory, you will receive others, and perhaps more business-like if I can only quiet down a little. I am a married lady, and am trying awfully hard to get old, steady, and precise; and by the next order I send you note the progress. Address," and so forth.

"P. S.—Oh, yes! I want a song for church. I suppose you think I never go; but I do, and they all like to hear me sing. Send me 'Consider the Lilies,' by Topliff; and the next Sabbath after I get it just imagine you hear me singing it about 11, A. M., and you may consider both the lilies and the singing first-class. I am a member of the church, and *real good*, but you would not think it.

"Please hurry up, and send by return mail, as the concert comes off the first of the week. I meant to say it better than that, but forgot. Next time you will see.

"P. S. No. 2.—Please send me now and then a good song, and I will immediately send the pay for it. Mark you, this individual is honest, and hopes you are the same. If you are not, you ought to be.

"—— —. ——, age 84."

If it were not so far from Boston, the editor would drop into that church on Sunday morning, and hear her sing; but he must consider the expense rather than the lilies.

GILBERT AND SULLIVAN'S NEW OPERA.

The London *World* gives the following regarding Gilbert and Sullivan's new opera, which is as yet unnamed, and the music of which is being composed in Egypt: "Twenty-five years before the piece commences a fairy has committed the indiscretion of marrying a mortal. This, by fairy law, is death; but the queen of the fairies commuted the sentence to banishment for life among the mortals, on condition that she leave her husband and never reveal herself to him again. Soon after a son is born unto her. This son is half fairy, half mortal, being fairy down to the waist—a real idol with feet of clay. He is educated as a mortal should be, and called to the bar, where his progress proves so remarkable, owing to the cleverness and the exceptional integrity with which he conducts his profession, that in a few years he rises to the rank of Attorney-General. True to her promise, the mother, although she sees the father, never allows herself to be seen by him until an incident, which shows that the mother's love to her child is stronger than the love for her own life, makes her break her vow. She reveals herself to him, although the penalty for the act is death. The fact is that father and son love the same girl, and the father, fancying his wife to be dead, contemplates marrying the girl. The mother, after having in vain tried in disguise to persuade the father to give in for the sake of his son, as a last resource, unveils her face and tells him, 'Behold, you cannot marry. I am your wife!' The skill and distinguished taste with which the fairy, representing the noblest sentiments, is led through the piece, with æsthetic grace, is only what could be expected from the skilful and successful pen that threw the inspiration on the paper. In order to bring the piece to the desired end there comes a *deus ex machinâ*, but that for the present remains untold."

AUXILIARY NOTES.

January 29 was the Auber centenary.

The Jollities have returned as far East as Washington.

M'lle Rhéa is having much success in her Western tour.

A new Wagner sleeping car has been named Emelie Melville.

Signor Operti will conduct the orchestra in Vokes's Theatre.

George K. Goodwin will have a company on the road next season.

Twenty-four new operas were produced in Italy during the year 1881.

Walter Behrings, of Philadelphia, is writing a comic opera, to be entitled "Lucille."

Marion Elmore is a niece of Solomon, the composer of the music of "Billee Taylor."

Willie Edouin and a special company will appear at the Boston Museum for a summer season.

Chicago begins to patronize home talent somewhat after the fashion of Boston, which is well.

San Francisco has a German dramatic company that gives one performance a week—on Sunday evening.

London Figaro announces the year 1881 to have been a memorable one in the history of music in England.

Rose Temple and Lizzie Harold will probably both return to the Boston Museum Company next season.

The cantata of "Ruth" has been given twice, with great success, at the Universalist Church in Syracuse, N. Y.

Fred D. Foss, who was the advance agent of M'lle Rhéa, is now in advance of Edouin's "Sparks" Company.

If her health does not give way, Rose Stewart will soon be as popular a vocalist as she already is a charming one.

The Oak Park Musical Union is a favorite local singing society in Chicago, of which W. C. Coffin is the director.

At a recent ballad concert in London, the entire first part of a programme was composed of Arthur Sullivan's songs.

The Italian public is at present losing its head over a new star in the musical constellation, Teresina Tua, a young violinist, who is pronounced the equal of Wilhelmj.

Maestro Guiseppe Bornaccini, who was born in 1805, studied in Naples with Zingarelli, and had for fellow-students, Donnizetti, Bellini and Mercadante, died recently.

Loomis's Musical and Masonic Journal claims to be "on the square," doubtless, but steals Jeannie Winston's beautiful poem, "A Name," without a word of credit to the FOLIO.

The Chicago *News Letter* of a recent date devoted a three-column-and-a-half article to a minister who had with ignorance and bigotry attacked the stage. It was sharp and interesting reading.

Judic, the celebrated French bouffe artiste, has made a brilliant tour through France, being greeted with demonstrative ovations at every town. In Nancy the receipts of the first performance were $3,000.

E. Hay, a talented young lawyer and popular elocutionist of Washington, made a success as *Gaspard* in "The Chimes of Normandy," which was given by the Operatic Association of that city recently.

At the last representation of "Aida" at the Apollo Theatre in Rome, Theresa Singer, the dramatic soprano, was the recipient of a very flattering ovation from the Romans, who literally covered her with flowers.

The organization for the great musical festival in Chicago next May is complete, the $50,000 guaranty fund secured, and the rehearsals well under way. The choral force will number about one thousand, and the orchestra one hundred and sixty, all under the direction of Theodore Thomas. The artists engaged are Frau Materna, the great Wagner singer of Germany; E. Aline Osgood; Annie Louise Cary; Emily Winant; Wm. Candidus, who made so great an effect here at the Saengerfest; Myron W. Whitney; George Henschel; and Fr. Remmertz.

REVIEW OF RECENT CONCERTS.

Berlioz, and Berlioz, and more Berlioz, has been the rule of the past month. The Harvards gave an overture, the "Bostons" a song, and the Cecilia a *requiem*. The Frenchman has been varied with Wagner in copious quantity, and Wagner has been washed down with Brahms, and we think back sadly (amidst the blare of trumpets, the crash of gongs, the rumble of bass drums, and the piercing tremolo of violins on the highest notes) on the days when we could sleep quietly through a Haydn symphony or a Cherubini overture without being disturbed by any unseemly noises. Those days have passed in Boston forever. Everything has moved. The city was then a musical despotism, now it is a republic. Conductors, orchestras and critics have stepped many paces forward in five years. But perhaps the reaction has gone too far, and the search for novelties has become too keen. At any rate it was refreshing to hear one old conservative work among so many modern ones, and the Handel and Haydn Society varied the month's music finely by presenting

Graun's Tod Jesu.

We cannot enjoy Graun quite as well, however, as Frederic the Great did, who is said to have burst into tears on hearing his Te Deum for the first time; but we can appreciate the contrapuntal skill and the earnest feeling which is displayed in many portions of the work. The chorales and the recitatives are the weakest points of the music, and the libretto is also of a rather inferior cast, being almost needlessly exact in its details of the passion. The work is on the whole a good example of the merits and failings of the early German school, and while some of its treatment reminds of Handel, the themes used are rather in the vein of Keiser or of Lotti. In giving the work a wise course was adopted in omitting the *reprises* or repeats of the first theme in many arias. We wish that this course might be adopted with some of the Handelian oratorios. The antiquated symmetry which demanded a sort of minuet form to all grand arias might suffer a little; but the patience of the auditor in such oratorios as "Solomon," for example, would suffer less. Miss Hubbell, of New York, was the soprano, and phrased finely, and sang with spirit, especially in "Lo! the Heaven descended," in which she won the heartiest applause; but she slipped in the recitative "There stands on Golgotha," and required the assistance of the piano to regain the pitch. Mrs. Ipsen sang correctly and with good quality of voice, although the part ran rather high for her. Mr. Winch sang "Now arms are clashing" with spirit, although at soft passages he was apt to sentimentalize a little. Mr. Henschel, although a little slow in the recitatives, made the finest success in his arias. There was breadth and nobility in every part of his interpretation, and the last grand aria was very dramatic. The choruses deserve praise. The sopranos sang with clearness and beauty, and even in the highest passages there was no approach to screaming. The altos were also in excellent trim. The female part of the chorus of this society is in better musical condition than it has been for a long time. The basses were correct, but might have been more ponderous. But here the praise must stop, for the tenors were not audible. These delicate-throated singers had evidently not dared to brave the heavy snowfall, and the result was—a quartet of three parts. Interesting as a novelty, no doubt, but not a great success musically speaking. The orchestra did not seem very powerful; but this was in accordance with the composer's thought, for the original scoring was, we believe, adhered to. In the subsequent "Hymn of Praise," Mendelssohn, the finest parts were the opening and closing choruses; the orchestral symphony with its stirring chief theme; and the tenor aria as sung by Mr. W. J. Winch.

From Graun to Berlioz is a tremendous skip; but the great "Requiem" of the latter was given the succeeding Sunday, February 12, by the

Cecilia Club.

What an enormous mass of tone-color it is! To ascertain this fully it is well to contrast it with the Mozart "Requiem." It is no disparagement to Berlioz to say that Mozart makes as thrilling an effect with three trombones at "Requiem Æternam," and even with one at "Tuba Mirum," as Berlioz does with a whole host of brasses split up into different orchestras; but the French work is throughout done in a wholesale manner. The voices are treated as ruthlessly as Beethoven handles them in the 9th symphony. The sopranos are sent as high as B in alt, the tenors follow suit, and the basses are given passages both high and low with alarming prodigality. Add to this that the trombones are sent to their very deepest notes, and that the flutes in highest register combine with them at times, and we have a pretty sure proof that the work strains for effect at times; Berlioz occasionally repeats himself. In "Romeo and Juliet," in the "Funeral March," we have about the same device which he uses in the "Offertorium," that is, a stationary tone in the voices, against shifting harmonies in the orchestra. In this work he has two tones in the vocal part; but as the B♭ is an unaccented note, the A becomes practically a stationary tone.

The work was more than well given, and the Cecilia Club and Mr. Lang deserve praises of the highest description for surmounting all the obstacles of the concerted numbers so successfully. Every part of the chorus was secure and correct in phrasing and in attack, and in the fugal number the balance was admirable. The fact that the trumpet orchestras were well forward among the audience—in the first balcony—was at times a severe test to the voices, but they stood it well. Mr Charles R. Adams was in good voice, and sang the tenor part with true dramatic feeling. "The Sanctus" was given by him in a manner which brought out all its innate beauty (for this requiem has some touches of exquisite beauty), and his singing in "Quærens Me" was surer than that of some of the other soloists. It was in this number that the weakest spot of the performance was reached. It is very difficult in its progressions and modulations, and is unaccompanied. At one part the entire body of soloists to whom it was intrusted lost their pitch, and for a moment wandered about aimlessly. They finally recovered their key through a friendly cadence which came in a few bars later, and started with fresh courage from the substratum of a bass solo. But the audience seemed to credit it all to Berlioz, judging by the applause which was given.

The Boston Symphony Concerts

have been going on with their usual great success. At the one which took place Feb. 11th the modern school was well represented, Berlioz, Brahms and Wagner being on the programme. Miss Mary H. How was the soloist, and sang with refined artistic effect in "Le Captive," Berlioz, but did not do quite as well in Brahms' "Rhapsodie," where the passage "From the fulness of Love" was not secure, and where a timidity and cautious reserve seemed to take the place of any rhapsodical feeling. But it was a very successful *début* on the whole.

The selections from the "Meistersinger" were broadly given, one slip in the violins and a timidity in the trumpets being the only technical faults visible or audible. It was a pity that the trumpets could not have been played, however, since the effort to replace the cornet by trumpets in such works is a laudable one; but the change of embouchure prevents many of the cornetists from entering heartily into the project. It is certain that there is far more "thrill" to the incisive tone of the trumpet than to the coarser cornet.

The Schubert unfinished symphony received a performance at this concert that was well-nigh perfect, and was one of the finest readings it has had here. The light pieces by Delibes (ballet music) also were beautifully performed, and are very likely to become permanently popular—which means for a year or so—and will undoubtedly be repeated by other orchestras.

Raff's "In Summer" has been finely played by the Philharmonic Orchestra, for the first time in America, and Berlioz's "Carnaval Romain" and Tschaïkowsky's piano concerto in G have been successfully presented by the Harvard Orchestra; but space forbids extended mention. If music hath charms to soothe the savage breast, it would save the United States a great deal of expense if it would send all the Indians to Boston. There is music enough here to soothe every one of them, and leave enough over to satisfy the critics.

Louis C. Elson.

We observe that at the three hundredth weekly musicale of the Richmond Mozart Association, given on Feb. 9, C. A. White's song of "Give Me My Own Native Isle," arranged as a sextette, was sung by a chorus of male voices.

THE FOLIO.

BOSTON, MASS.....MARCH, 1882.

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☞ THE FOLIO took another bound upward with the issue for February, and four days after it was published not a copy of either the January or February numbers was to be had in the store, the many who called for it being obliged to wait until it was re-printed. The only way to be sure of the FOLIO promptly is to subscribe. You not only get it cheaper, but secure a premium besides. Again thanking our readers for the liberal patronage lately bestowed upon the FOLIO, we assure them that we shall continue to make a paper worthy their support.

PROF. W. E. BATES gave a cantata finely at Columbus, Indiana, recently.

"THE 'Frog Chorus,' by H. S. Perkins, is rich," so says Prof. S. M Sutz, of Illinois. Published by White, Smith & Co.

FRANK A. PELTON, assisted by D. C. Wright, tenor, gave an organ recital at the First Universalist Church, Boston, recently, which was highly successful.

"BEAUTIFUL Bride's Wedding March" is an elegant piece of instrumental music from White, Smith & Co., 516 Washington St., Boston, Mass.—*Macon (Ga) Telegraph.*

La America Musicale is a new monthly journal, of good appearance, that has just appeared in New York, in the Spanish language.

A. K. CLARK, the popular music-dealer of Denver, Colorado, has taken C. Y. McClure into partnership, and the new firm will be Clark & McClure. Success to them.

AN organ recital was given at the Warren Street M. E. Church, Boston, on Saturday evening, Feb. 11, by Frank A. Pelton, assisted by Mrs. H. S. Braden. It was very successful.

MISS ALTA PEASE has under consideration a flattering offer to sing at Dr. Storr's church, Brooklyn, N. Y. A testimonial concert is to be tendered to her at Monument Hall, Charlestown, soon.

THE second musical institute for this season at Laurens, N. Y., closed on Friday evening, Jan. 20, with a concert, which was a success. F. G. Spencer, of Bainbridge, N. Y., was the conductor.

J H. CORNELL's offer of fifty dollars as a prize, in behalf of the Cambrian Bowling Club, of New York, was divided between G. Elmer Jones, of Utica, N. Y., and D. J. J. Mason, of Wilkesbarre, Pa.

THE Cecilia Quartette, comprising Mrs. J. H. Long, Mrs. H. F. Knowles, Miss Gertrude Swain and Miss Alta Pease, appear in Providence, R. I., Feb. 17, in connection with the New York Philharmonic Club.

THE thirty-second recital of the Temple-Grove Seminary, of Saratoga Springs, N. Y., occurred on Jan 19. W. C. Richardson was the director, William H. Sherwood the pianist, and Carrie A. Kennedy the soprano.

SOME people are too utterly good for this world. Witness the exceedingly queer business about the intended production of "Martha" with Charles R. Adams and Clara Smart in the High-School lecture course at Somerville.

THE Petersilea Academy of Music, Elocution and Language has received two very important accessions to its corps of teachers. Signor Campanari takes charge of the violin department, and Signor Jannotta assumes control of the vocal department Both of these gentlemen are artists of national reputation, and of the finest attainments. Mr. Petersilea is to be congratulated upon their acquisition.

EDWIN HARLEY, with Haverly's Mastodon Minstrels, sang C. A. White's waltz song of "My Love's a Rover" at the recent opening night in Buffalo so successfully that he was thrice encored, as we learn from the Buffalo *Courier*.

HENRY KOEBLER, the eminent teacher of piano and conductor of the Helvetia Society, of Boston, was presented by them with a beautiful gold-headed ebony cane on Christmas, 1881, as a token of their great appreciation of his ability.

ROSE STEWART recently made a great success in a concert in the Melrose Lyceum course, before an audience to whom she was unknown, but one which she awakened to great enthusiasm in a few moments She has a sweet voice and a charmingly modest manner.

THE Ladies' Social Circle of the Unitarian church at Medfield gave a very successful Old Folks' Concert in Chenery Hall, Jan. 25. They were assisted by a chorus from the Handel and Haydn Society, with S. F. Rand, conductor, and F. H. Wood, pianist, all of Boston.

THE Orange County Musical Association held its sixty-fourth convention at St. Paul's M. E. Church, Middletown, N. Y., on Feb. 22, 23, and 24, giving a fine closing concert on the evening of the latter day. J. A. Butterfield was the musical director, and Edna Kirkpatrick the pianist.

WEBER BROTHERS are making a strictly first-class piano at a moderate price, and we take pleasure in recording the fact, as the firm is painstaking and hard-working, and richly deserve the success they have attained. Agents, dealers, and customers speak of these pianos in the highest terms.

"THE Twelve Jolly Bachelors" has been re-written entirely, the first act when seen here being now the last act, and much new music has been added by E. I. Darling. Jennie Winston, Arthur H Bell, Amy Gordon and W. A. Morgan still belong to the company, and it is said to be succeeding through the West.

THE "Paris by Gaslight" (Paris au Gaze) Waltzes, by Charles D. Blake, have just been issued by White, Smith & Co., and are destined to be very popular. They are dedicated to the efficient leader of the Globe Theatre Orchestra, John C. Mullaly. The orchestra parts will be ready in a few days.

"WHEN the Leaves begin to Turn," C. A. White's popular song, has received a special orchestral arrangement for the St. Felix Sisters, by Harry Saxton, of the Howard Athenæum, and it is being sung with great success by those charming singers. They made a decided hit with it at Niblo's Garden and the next week at Pittsburgh.

THE *Musical Herald* says of Gustave Satter's "Souvenir de Stockholm," lately published by White, Smith & Co., "The minor style of the Swedish airs, and the empty fifths and drone effects of the North, are admirably alternated with brilliant cadenzas and intermezzos. The work cannot fail to be an effective one for brilliant pianists."

WHITE, SMITH & Co. have just published a very fine edition of Mendelssohn's "Songs without Words." This reprint is a much handsomer work than the original; the paper, type and workmanship being in every way superior. The price in paper is $1 00, in cloth, $1 50. White, Smith & Co., 516 Washington St., Boston, Mass. —*New Jersey Enterprise.*

H. E. HOLT called on us the other day, and gave us an example of his method of object-teaching as taught in the public schools. Two little girls from one of the North End schools, who came with him, sat with their backs to the piano, and put down the notes, natural and sharped, as he played them on the piano, which speaks well of his system of teaching.

OF "Mendelssohn's Songs without Words," the *Musical Herald* says, "A finely printed edition of all these famous compositions. Many editions lack something of completeness; but this edition is not only complete, but engraved in bold, clear type, and tastily bound. It is a work which we take pleasure in recommending as the best of its class."

LE ROY MOORE, baritone vocalist, late of Geneva, N. Y., has been in Boston, recently, studying, fitting himself for teaching and for the concert platform. His voice is well spoken of by those who have heard him, his improvement since last September, when he began his studies here, being very marked. He will teach voice culture and conduct conventions as well as sing in concert, and can be addressed in care of White, Smith & Co.

THE Vannuccini Quartette, of Boston, gave a very successful concert at East Douglas on Feb. 8, which was the first of a series of entertainments to be given in the town. The people of the town are very musical, and the series of musicals will undoubtedly be as well patronized as the first one. They are under the management of William B. Dana, one of the principal citizens of the town. In addition to the quartette, E Nellie Pearson, guitar soloist, Frank Gilder, accompanist, and Bowen R. Church, cornet soloist, appeared.

THE Orpheus Club of Nashua, N. H., a new organization, is having a great success. At the third recital, given the last of January, more than a hundred people were turned away. E. M. Temple is the conductor, and Mrs. Temple the accompanist. Fannie C Rice gave cornet selections on the occasion, and Annie P. March and Josie A. Rand sang.

AN interesting piano recital was given at Wesleyan Hall, February 10, under the auspices of the Boston Conservatory of Music, which was taken part in by Paul Fiedler, Mary E Fraser, Emma D. Kettelle, Emma DeWitt, Miss N. Folsom, Miss S. E. Herenden, Hattie E. Clark, Adah Smith, and Laura M. Dawsen, and of which Julius Eichberg was the director.

"THE PRETTY CANTINEER," was given recently at the Gaiety Theatre by the Wilbur Opera Company, and showed that it would make a success with proper costuming. The music is easy, and the situation ludicrous. Amateur societies should look at its merits. It had a run of five weeks in San Francisco. It is published with full score and libretto by White, Smith & Co.

IT seems that we are to have a summer resort of a novel kind, and that will be sensible as well as popular. Charles Atkinson, of "Poetical-Wooing" fame, and the present successful manager of "The Jollities," and James A. Gilbert, so well known on the comic-opera stage, have leased the building of the New England Merchants' and Manufacturers' Institute on Huntington Avenue, and will turn it into an immense summer amusement place, where light opera and other entertainments will be presented, bicycle races will be inaugurated under the direction of G. S. Prince, the American champion, and professional and amateur races in the English style will also be seen occasionally. The immense building covers eight acres, and the acoustic as well as other properties are excellent.

THE many friends of Charles Olsen, of the Swedish Quartette, tendered him a complimentary benefit on the evening of Feb. 2, at Turn Hall. The entertainment consisted of a concert and assembly, and was a genuine success. The hall was filled, and the audience testified its approval of the selections offered by generous and spontaneous applause. The artists taking part, in addition to the celebrated Swedish Male Quartette, were Miss S. P. Wardell, soprano; Charles T. Dolan, baritone; George Hardin, humorous; and Charles F. Hallam, pianist. The solos by Messrs. Olsen, Dolan, and Engstrom, deserve especial mention; and the magnificent bass voice of the latter was shown to great advantage, making the windows fairly rattle with its ponderous quality. Mr. Olsen is to be congratulated, and it must be pleasant to know one has so many friends, most of whom remained until the "wee sma' hours," tripping the "light fantastic."

THE Farnie Version of "Day and Night," which was produced by the Comley-Barton Company at the Fifth Avenue Theatre early in February, seems to have fallen very flat. The *Herald* correspondent telegraphs that "serious criticisms would be wasted on this tedious absurdity;" and that "writers of operetta books have traditional license, but the librettists of 'Manola' have stretched it to an undue length." *Byrne's Dramatic Times* says, "A more deliberate and predetermined slaughter of an originally good comic opera we have seldom, if ever, witnessed. H. B. Farnie has nearly undone the work of the original author." The same paper, however, says that "The music of 'Day and Night' is full of that charm which comes of jingling simplicity. It strikes the ear with light and graceful touch, and it leaves its pleasant traces even through the thick and clumsy film with which Mr. Farnie has plastered it." We are pleased that the musical portion pleases our critical contemporary, and would mention here that a "Potpourri," a "Waltz," and a "Polka," have been arranged by C. D Blake, and issued by White, Smith & Co. They will be found catalogued in the "Bulletin" elsewhere.

PROF. L. D. VENTURA has been in America three years. He has been teaching Italian in New York, and has contributed articles for the *Herald, New York World, Demorest Magazine, Graphic,* and *Puck*. He was engaged by Mr. Stetson as prompter and interpreter to T. Salvini, and was highly recommended by the great tragedian to Madam Rudersdorff and to Governor Long. He was also prompter and interpreter to E. Rossi, and during his stay in Boston gave instruction in Italian to pupils of Madam Rudersdorff's, and was very successful. In 1881 he adapted for the Chestnut St. Theatre, Philadelphia, the sensational drama, "Alexandra," which was successfully received. He has permanently settled in Boston, and will devote his time to literary matter and in teaching the French and Italian languages by a very simple method, adapted to the ability of each pupil. Singers and people acquainted with these languages will approve of the excellency of his method as well as find in him a good teacher of Italian elocution. Recommended as he is, and patronized by Salvini Rossi, Madam Rudersdorff, Prof. V. Cirillo, Prof. Osgood, Signora De Angelis, Prof. Jannotta, we are sure of his success We call especial attention to his article on the "Italian Drama" in another column.

W. H. SHERWOOD gave a recital at the Academy of Fine Art, Philadelphia, a short time since, of which the *Press* of that city said, "Mr. Sherwood has remarkable command of the instrument, not only in the most brilliant, but also in the most delicate passages, and his performance of a programme which calls for both power and sentiment elicited the hearty applause of a critical audience."

THE following comment upon our new book speaks for itself. A good many other teachers are bearing similar testimony. "I am using the *same book* in all my singing schools this winter; the like never having occurred before during my twenty-four years of teaching, and the 'Model Class Book' is what I am using." So says E. H. Perkins, of Windsor County, Vermont, whose time is all occupied in teaching singing classes. Published by White, Smith & Co.

WE have received "Smith's Musical Album," a choice collection of vocal and instrumental music, from regular sheet music plates, each selection being complete. Also Smith's "Grande March Brillante." They are from the well-known music-publishing house of White, Smith & Co., Boston, the name of which is sufficient guarantee that nothing but the best is presented. The "Album" contains choice selections from new and popular music. The new march by Mr. White is a gem of its kind.—*Troy (N. Y.) Daily Times.*

ISABEL STONE continues her decided success in and about London. Late advices represent her as having just returned from Glasgow, where she appeared in an orchestral concert at S. Andrew's Hall, taking the part of *Clara* in Beethoven's "Egmont," and singing Abt songs with fine expression. Miss Stone has had a dramatic song composed for her by Lindsay Sloper, the words of which were written by Percy Mocata, entitled "Dying Embers," which she has sung twice in London with great success. She is receiving so many offers of engagements that she may delay her return to America several months beyond the date originally set.

BY permission reference is made to the following letter from one of Hiram Wilde's pupils, now studying in London: "Nicola Ferri, teacher in the Gueld Hall School of music, London, says I must have had the best of instruction in America, as I am so well qualified to take up the higher grades of singing, and that great credit is due the teacher. I consider this a high compliment to you, as Ferri complains very much about the instruction received by so many of his pupils previous to reaching here. From careful observations of the different methods of teaching, yours conforms fully to that given at the Gueld Hall, which as a school for the voice, ranks among the highest in Europe."

THE Hyde Park (Mass.) Choral Society, which has been under the able direction of T. P. Ryder for a few months past, gave its first concert of the season on Thursday evening, Jan. 26th, at the Methodist Church, to a large audience. The solos were sustained by Miss S. M. Bennett, Miss S. H. Peakes, C. B. Stevens, and B. A. Robinson, who compose the quartette of Franklin St. Church, E. Somerville. Estelle Pollard was the pianist, and L. F. Brackett, the organist. The chorus, numbering about one hundred voices, gave evidence of skilful training, both in the Part songs and in Farmer's Mass in B flat. Mr. Ryder may well feel satisfied with the result of his labors, while the society is to be congratulated for having given one of the best concerts ever presented to the citizens of Hyde Park.

ADDIE C. REED and Ina Carleton are to be the recipients of a grand complimentary concert at Union Hall on Feb. 28, assisted by the following artists: Mme. C. Hunking, soprano; Marion G. Osgood, solo violinist; Annie Burton, contralto; W. Stedman and E. S. Wentworth, tenors; A. Farini, basso cantanta, and Howard M. Dow, accompanist. The concert is under the direction of our able maëstro, Signor Farini, and promises to be a fine success. As the above artists have appeared very successfully in Signor Farini's former concerts, further comment is not necessary. Miss Reed will shortly make her début in Signor Farini's chamber operas, which have been postponed until March on account of the sudden indisposition of Marie C. Strong. Miss Carleton, who occupies a prominent position in the choir of the First Universalist Church, Cambridgeport, possesses a contralto voice of good range and beautiful quality, and will appear on the 28th in several very fine selections. Miss Osgood, a talented violinist, who has recently made a success wherever she has appeared, will play a sonata by Grieg, and two numbers by Popper. At the urgent request of some of our musical critics, Signor Farini will sing "The Wanderer," by Schubert, which met with such success in one of his previous concerts. Mme. Hunking will give a grand aria and finale of the first act of La Traviate, "Ah Forse E. Lui." Mr Stedman, a very fine tenor robusto, will make his first appearance on this occasion, and will render one of Signor Farini's compositions, "La Serenada," the words of which are by Earl Marble. As a whole, the programme will be a very brilliant one, and we hope the pecuniary success will be as great as the musical, which is assured

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NEW MUSIC.—We have just received from the publishers, White, Smith & Co., Boston, the Song-Waltz, with chorus, "Beautiful Night," with words by Earl Marble, and music by Will Frost. From the high praise bestowed on this composition, it is hoped it may, in a short time, be produced before the Mozart Association.—*Richmond (Va.) Baton.*

We acknowledge the receipt with the compliments of Messrs. White, Smith & Co., the Boston music publishers, of a copy of Earl Marble's latest song, "The Beautiful Night." It is in the author's happiest vein, and is proving very popular.—*Plainfield (N. J.) Bulletin.*

Earl Marble has composed a racy vocal waltz which has been set to music by Frost and published by White, Smith & Co. of Boston. It is called "Beautiful Night," and sparkles like the evening star on a crisp atmosphere.—*N. Y. Daily News.*

From White, Smith & Co. of Boston, is received a charming song and chorus called "Beautiful Night," the words by Earl Marble and the music by Will Frost. The song is a waltz movement, and is destined to become extremely popular. The words are a dainty little poem in Mr. Marble's graceful style, and, contrary to a great many popular songs, are of equal value with the music, not only from the sentiment they contain, but from their smooth and flowing rhythm.—*Washington (D. C.) Republican.*

One of the most charming vocal waltzes published for a long time is "Beautiful Night," just issued by White, Smith & Co. of Boston. The words, which are bright and rhythmical, are by the well-known Earl Marble, and the music is by Will Frost. With a flowing, spirited theme, enriched by fine harmonization and an ably treated chorus, the piece cannot fail to become popular.—*Philadelphia Evening News.*

We are indebted to the versatile author, Earl Marble, for a copy of "Beautiful Night," a vocal waltz song and chorus *ad libitum.* Words by Earl Marble, music by Will Frost. Both words and music are of a good deal better order than that which enters into most of the songs of the day, and should commend "Beautiful Night" to public favor.—*Elevated Railway Journal.*

We are indebted to Earl Marble, editor of *Folio*, for an autograph copy of a charming song and chorus entitled "Beautiful Night," which should meet with a large demand in these days of æsthetic longings for the "Beautiful." A dainty and meritorious little poem by Mr. Marble forms the words, and the music is by Will Frost. Price 35 cents. White, Smith & Co., Publishers, Boston.—*Norristown Herald.*

Through the courtesy of the publishers, White, Smith & Co. of Boston, and of the talented author, Earl Marble, we have received a copy of that delightful vocal waltz and song, "The Beautiful Night." Mr. Marble has won by his many compositions a fine reputation as a song writer which will lose nothing by this, his recent effort. The song is dedicated to his charming daughter, Miss E. Agnes Marble.—*Burlington (N. J.) Enterprise.*

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Music by EASTBURN.
Author of "How the Gates came ajar," &c.

MODERATO.

8va.

8va.

1. Come and lift me from my pil - low..... Weak and
2. Keep my mem - 'ry dear, fond sis - ter,..... Don't for-
3. Let them lay me where the dai - sies..... In the

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4

wea - ry I have grown; Dar-ling sis - ter, I am go - ing..... O'er the
-get me far a - way; Nev - er - more we'll play to - geth er..... All the
spring-time love to grow; All a - round me throng the an - gels,..... They are

riv - er dark and lone! All my pray'rs I've soft - ly
ro - sy sum - mer day. I'll be wait - ing for you
call - ing, I must go! Clasp me fond - ly, kiss me

whis - pered;..... Weep no long - er, sis - ter dear: Send for
yon - der,..... Till we sweet - ly meet a - gain: Send for
sweet - ly,..... Dar - ling sis - ter, do not cry; Send for

moth - er, Bir - die's dy - ing,. ... An - gel voic - es now I hear.
moth - er, Bir - die's dy - ing,..... I would see her once a - gain!
moth - er, Bir - die's dy - ing,..... Let me bid her sweet good - bye.

5

CHORUS.

Soprano.

Fold me clos - er, dar - ling sis - ter,..... Earth is fa - ding from my

Alto.

Tenor.

Fold me clos - er, dar - ling sis - ter,..... Earth is fa - ding from my

Bass.

Accomp.

sight; Send for moth - er, Bir - die's dy - ing,.... Kiss me, kiss me sweet good - night!

sight; Send for moth - er, Bir - die's dy - ing,.... Kiss me, kiss me sweet good - night!

rit.

MAGNET AND THE CHURN.

SONG—Grosvenor & Chorus of Maidens.

Allegretto. ♩ = 72.

GROSVENOR.

A magnet hung in a hardware shop, And all around was a loving crop Of scissors, and needles, nails and knives, Of-fer-ing love for all their lives;

But for i-ron the magnet had no whim, Tho' he charmed iron, it charmed not him, From needles and nails and knives he'd turn, For he'd set his love.... on a Sil - ver Churn!

CHORUS OF MAIDENS. A Sil - ver Churn!

GROSVENOR. A Sil - ver Churn! His most æs-the-tic, Ve - ry mag - ne - tic Fan-cy took this turn— "If I can wheedle A knife or a needle, Why not a Sil-ver Churn?"

cres - cen - do.

CHORUS OF MAIDENS. His most æs-the-tic, Ve-ry mag-ne - tic Fan-cy took this turn— "If I can wheedle a knife or nee-dle, Why not a Sil-ver Churn?"

p *mf* *p* *mf* *p* *p* *ff*

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3

GROSVENOR.

And I-ron and Steel ex-press'd surprise, The needles rose'd their well drill'd eyes, The penknives felt "shut up" no doubt, The scis-sors de-clar'd them-selves "cut-out,"

p *mf*

The kettles they boiled with rage, 'tis said, While ev-'ry nail went off its head, And hither and thither be-

p *mf* *p*

CHORUS OF MAIDENS. GROSVENOR.

gan to roam, Till a hammer came up..... and drove them home. It drove them home; It drove them home; While

cres-cen-do. *p* *p*

CHORUS OF MAIDENS.

this mag-ne-tic, Pe-ri-pa-te-tic Lov-er he lived to learn, By no en-dea-vour Can mag-net e-ver At-tract a Sil-ver Churn! While this mag-ne-tic,

rall.

Pe-ri-pa-te-tic Lov-er he lived to learn, By no en-dea-vour Can mag-net e-ver At-tract a Sil-ver Churn!

rall.

"KISS, AND WHISPER SWEET GOOD-NIGHT."

SONG AND CHORUS.

Words by S. N. MITCHELL. Music by J. S. Mc MURRAY.

Author of "Our Darling fast asleep." &c. &c.

Moderato.

1. Fare thee well my lit - tle dar - ling, Sad it is that we must part, But your im - age shall be nest - led, In a
2. You are true my lit - tle dar - ling, True I hope you will re - main, And there is a pleas - ure think - ing That we
3. Should the fates my lit - tle dar - ling, Keep us ev - er-more a - part, I will look for con - so - la - tion To your

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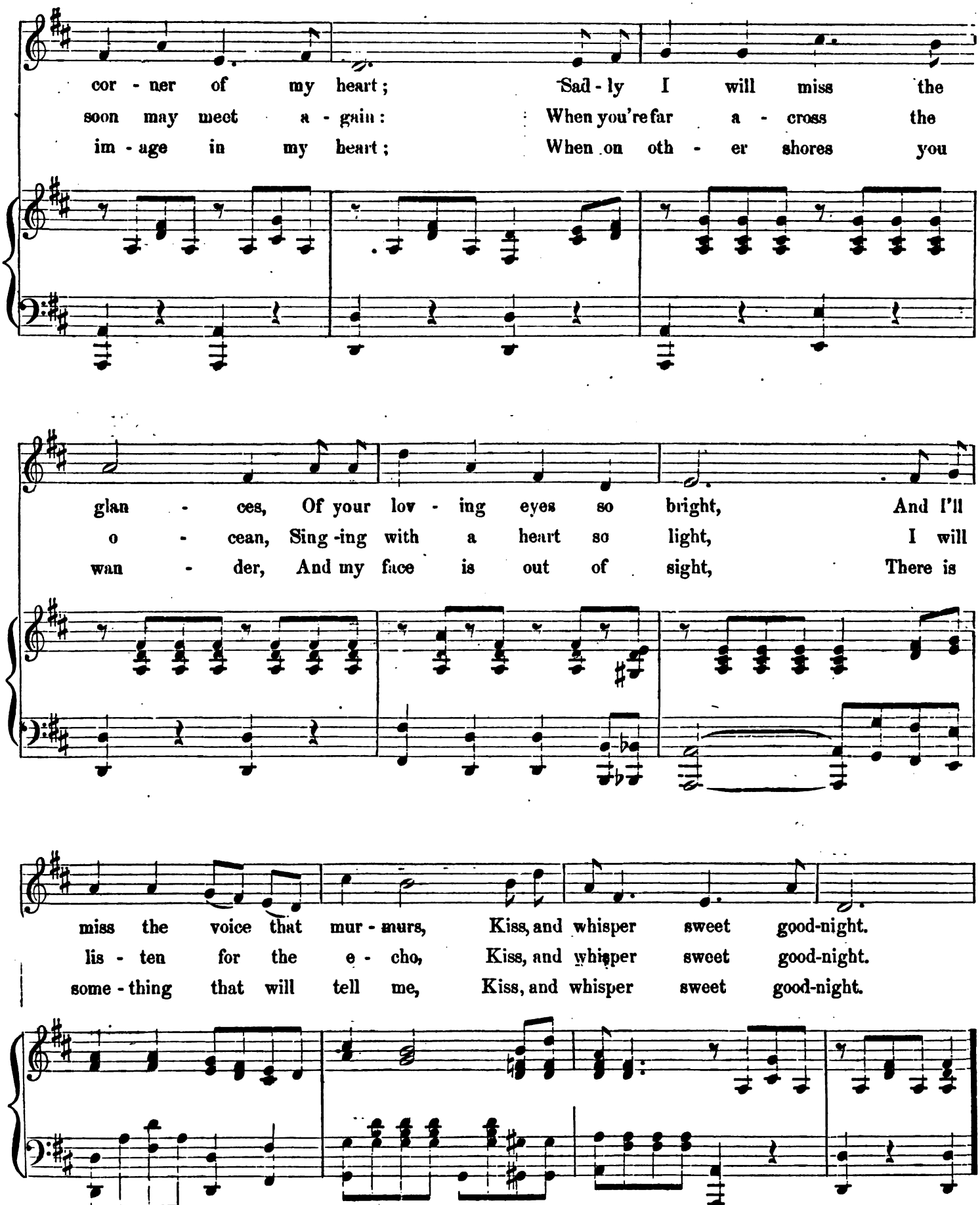
4


cor - ner of my heart; Sad - ly I will miss the
soon may meet a - gain: When you're far a - cross the
im - age in my heart; When on oth - er shores you
glan - ces, Of your lov - ing eyes so bright, And I'll
o - cean, Sing - ing with a heart so light, I will
wan - der, And my face is out of sight, There is
miss the voice that mur - murs, Kiss, and whisper sweet good-night.
lis - ten for the e - cho, Kiss, and whisper sweet good-night.
some - thing that will tell me, Kiss, and whisper sweet good-night.

5

SOPRANO.

Sad-ly I will miss the glan - ces, Of your laughing eyes so bright, And I'll

ALTO.

TENOR.

Sad-ly I will miss the glan - ces, Of your laugh-ing eyes so bright, And I'll

BASS.

miss the voice that mur - murs, Kiss, and whisper sweet good-night.

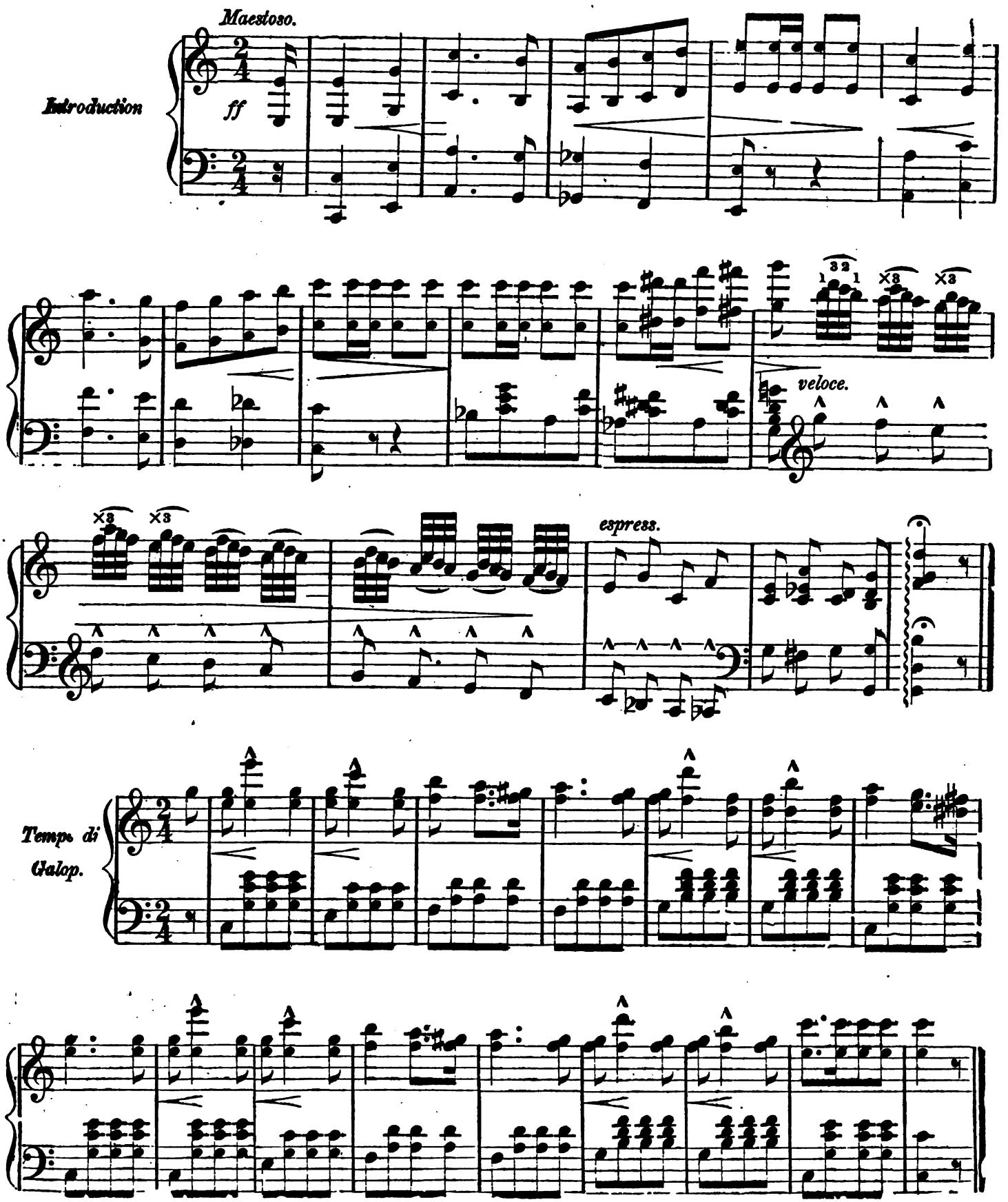
miss the voice that mur - murs, Kiss, and whisper sweet good-night.

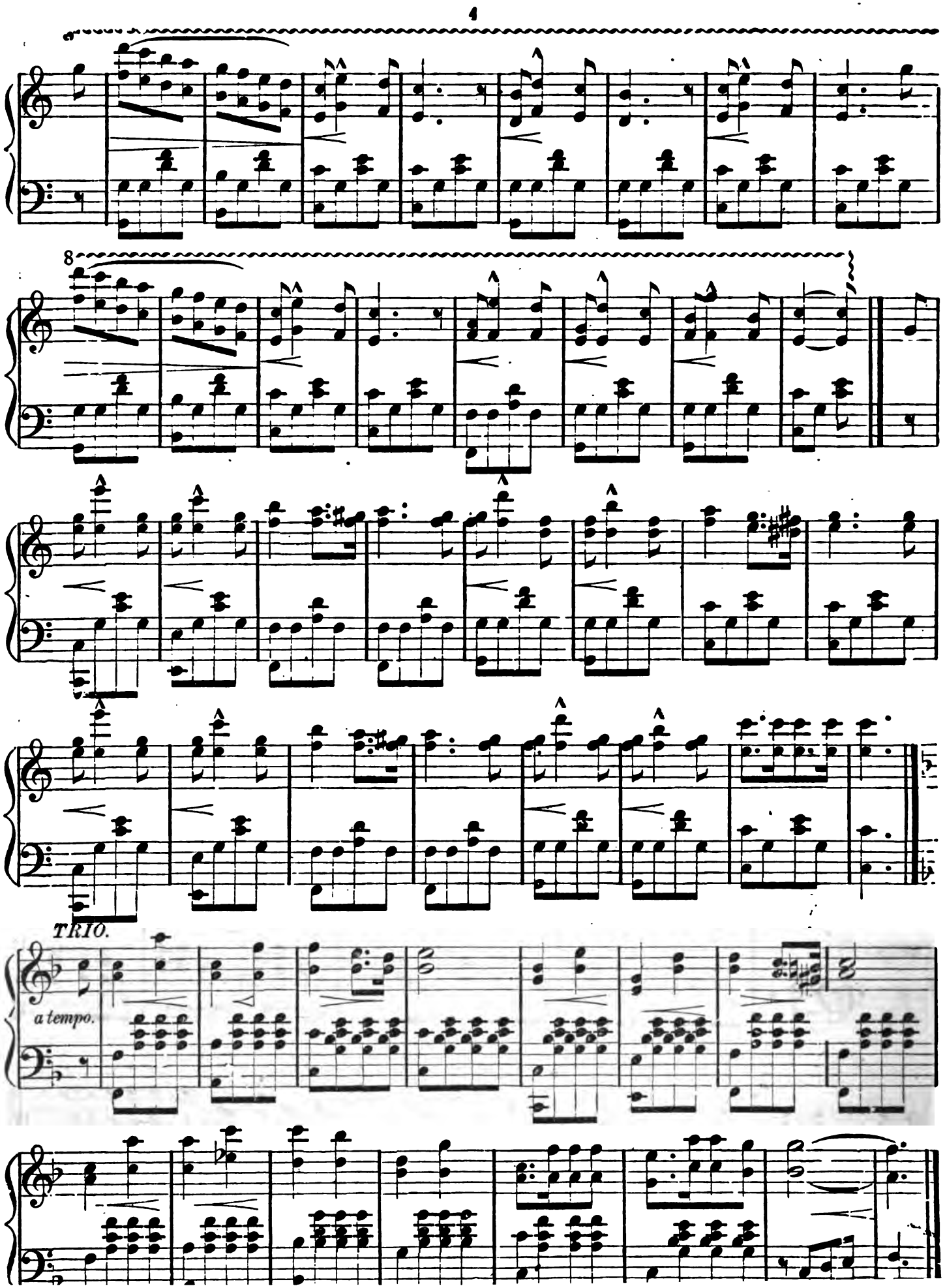
"Kiss, and whisper sweet good-night.' 4.246—3.

WAVES OF THE OCEAN.

GALOP DE SALON.

Par CHAS. D. BLAKE.

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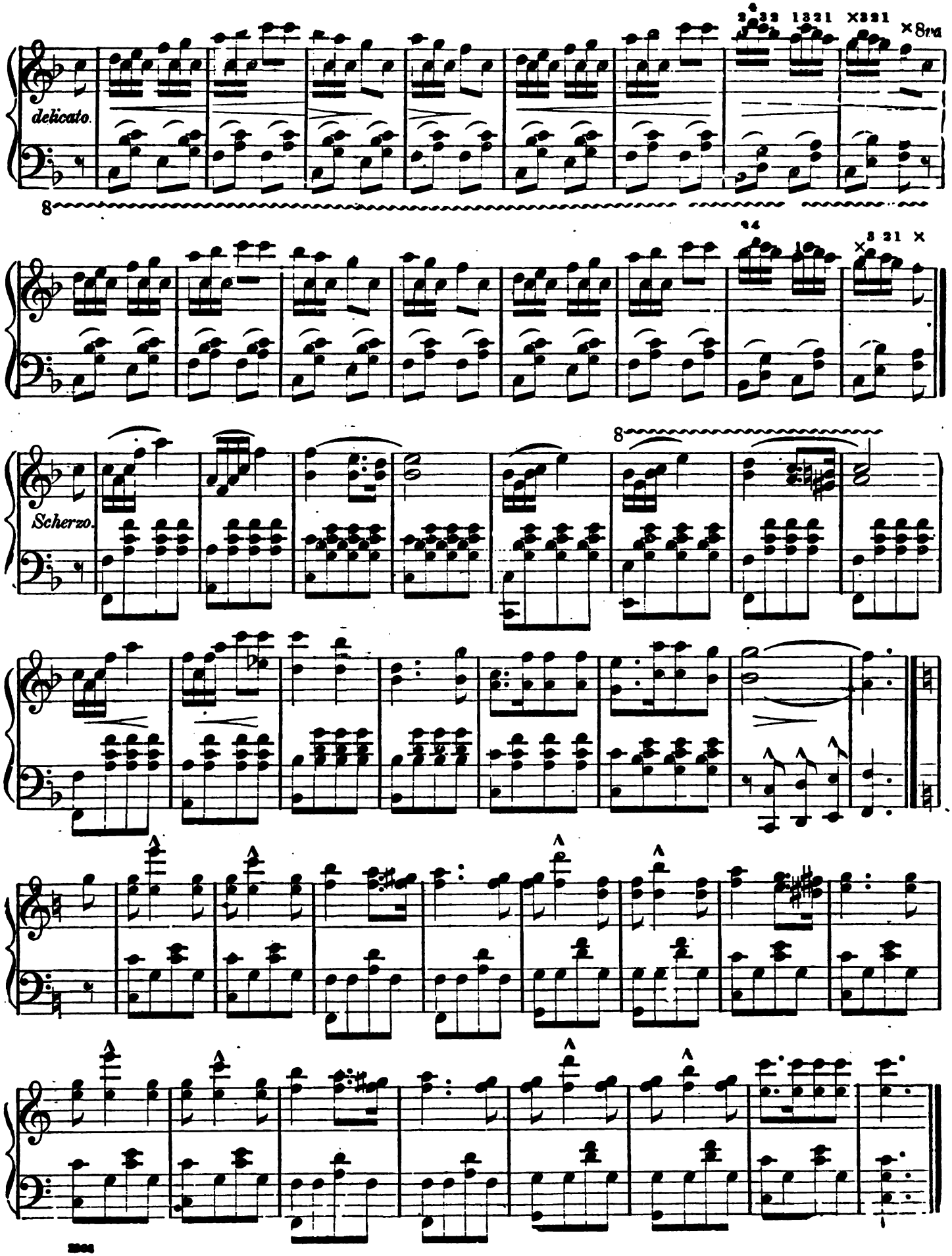
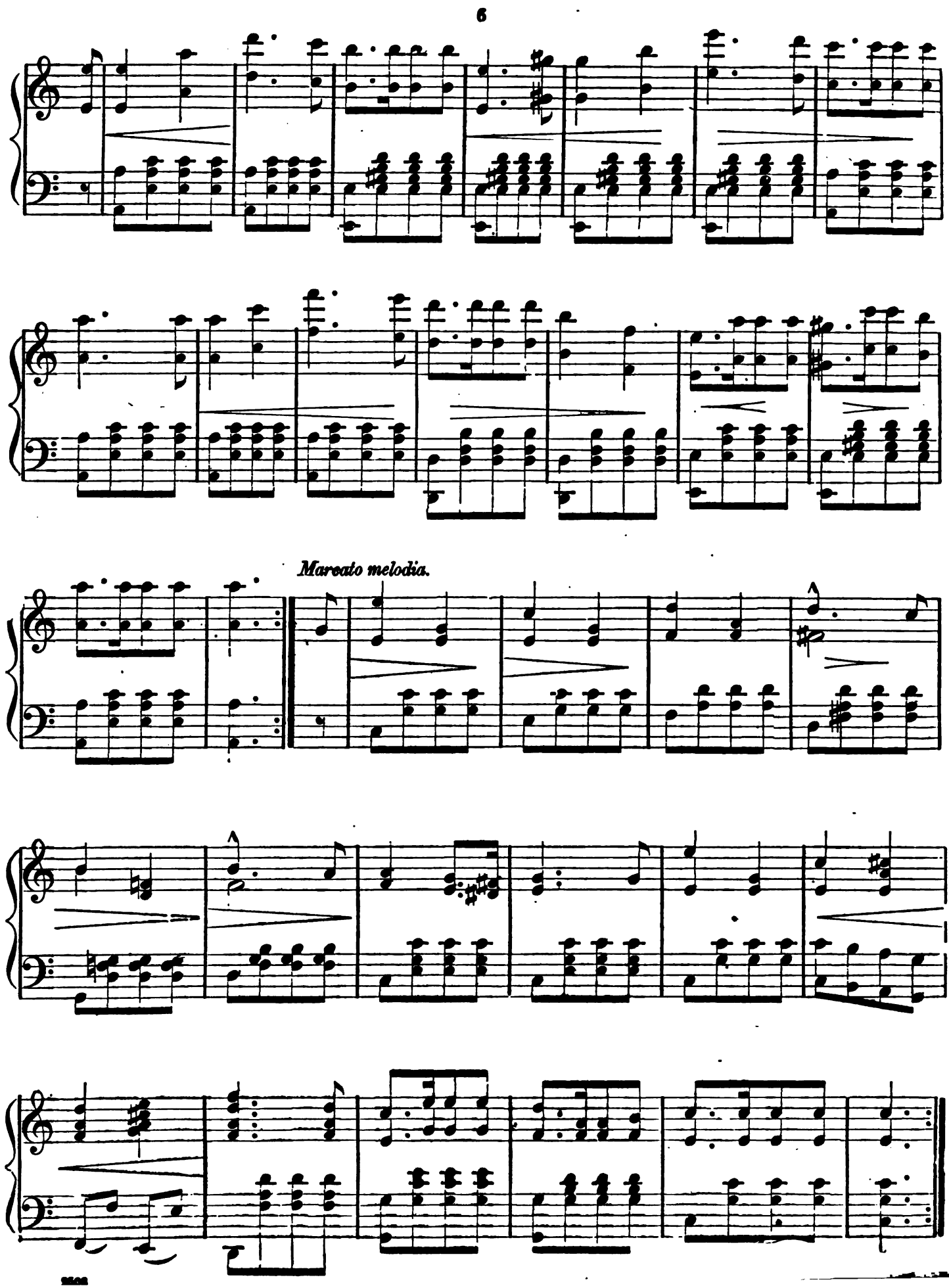
8
TRIO.
a tempo.


delicato.
Scherzo.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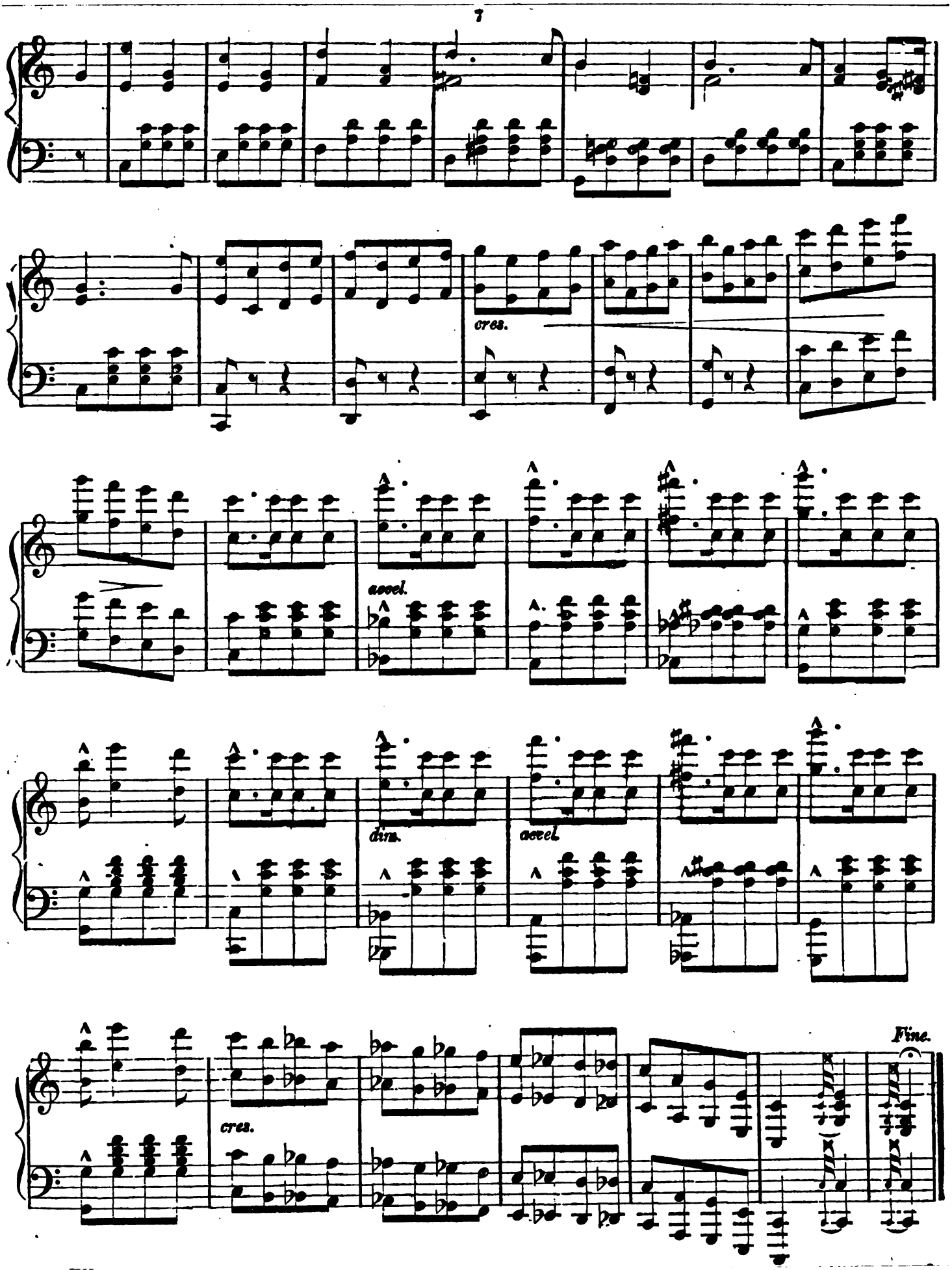
Marcato melodia.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cres.
accel.
dim.
accel.
cres.
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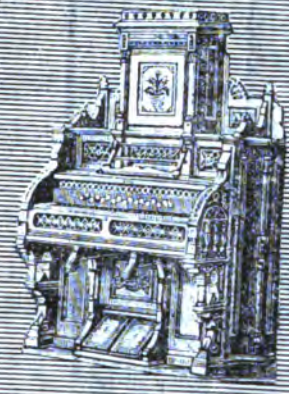

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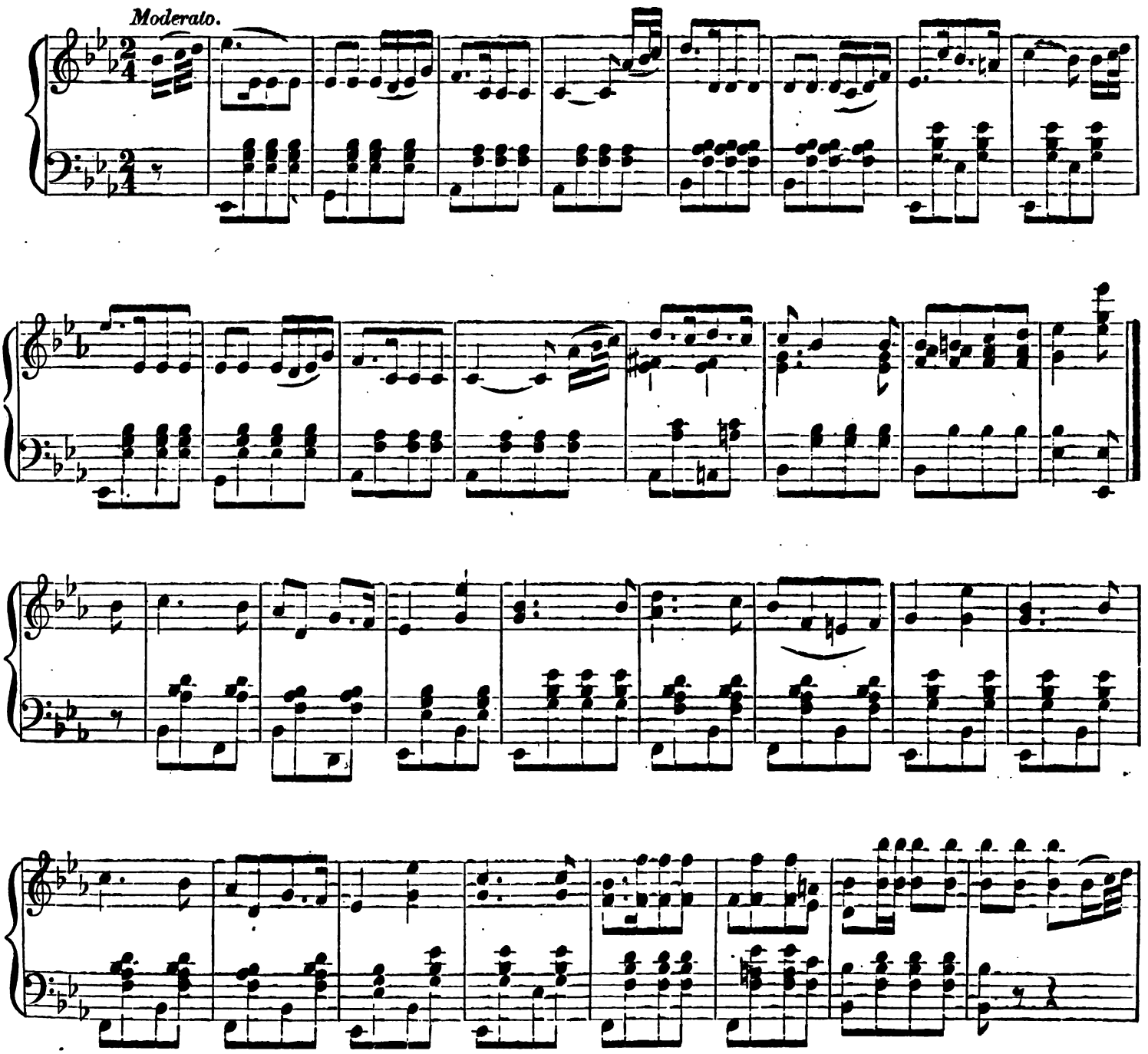

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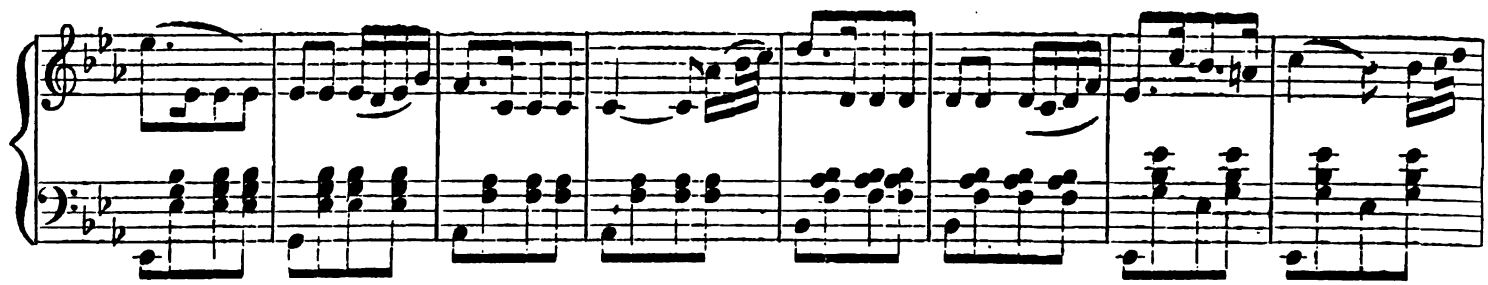
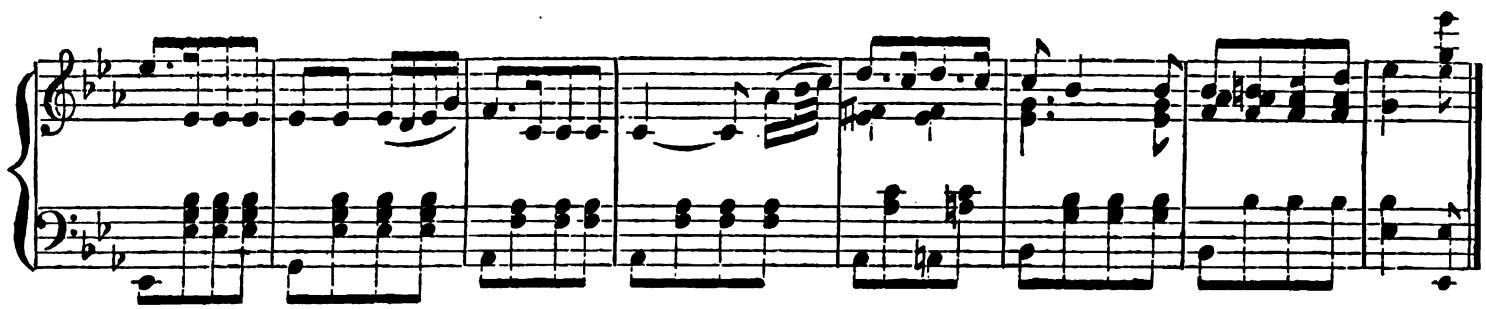
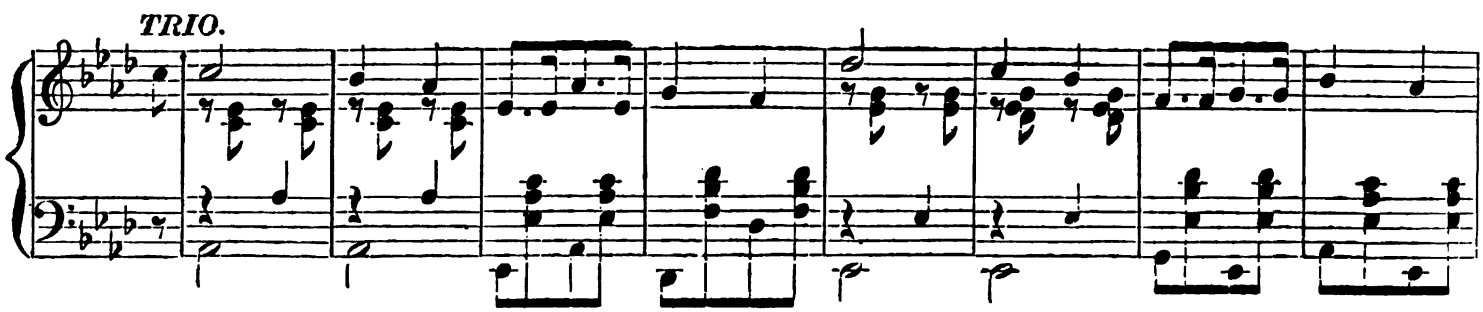
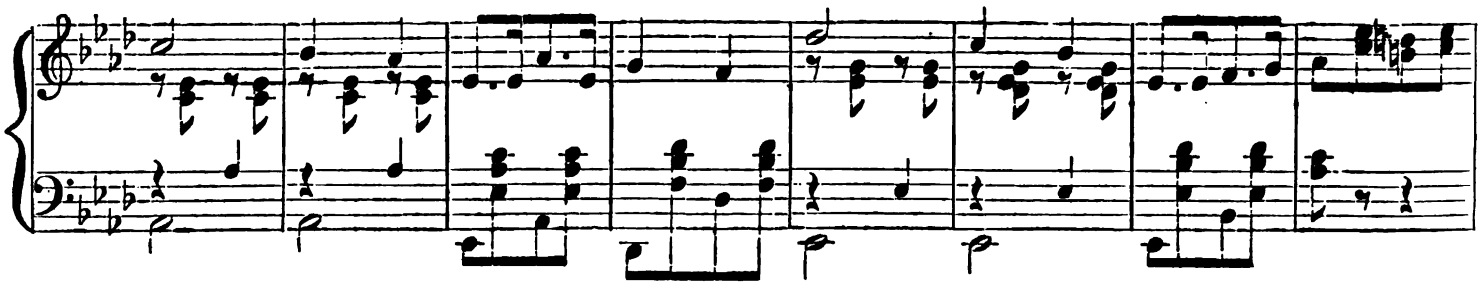
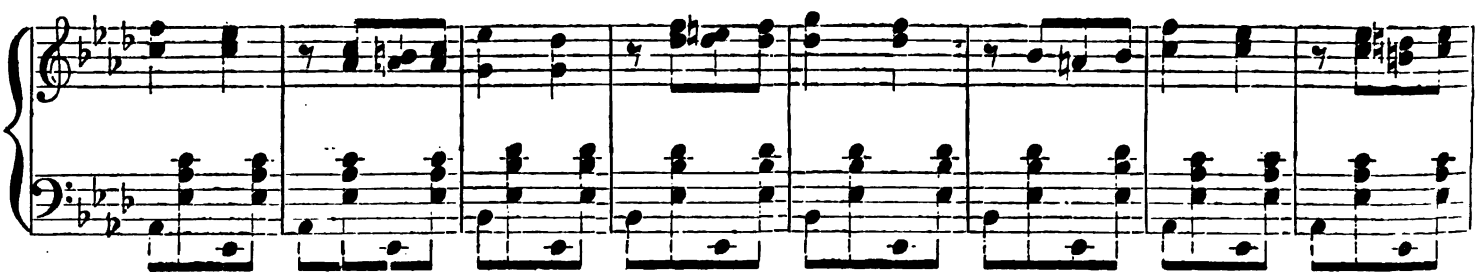


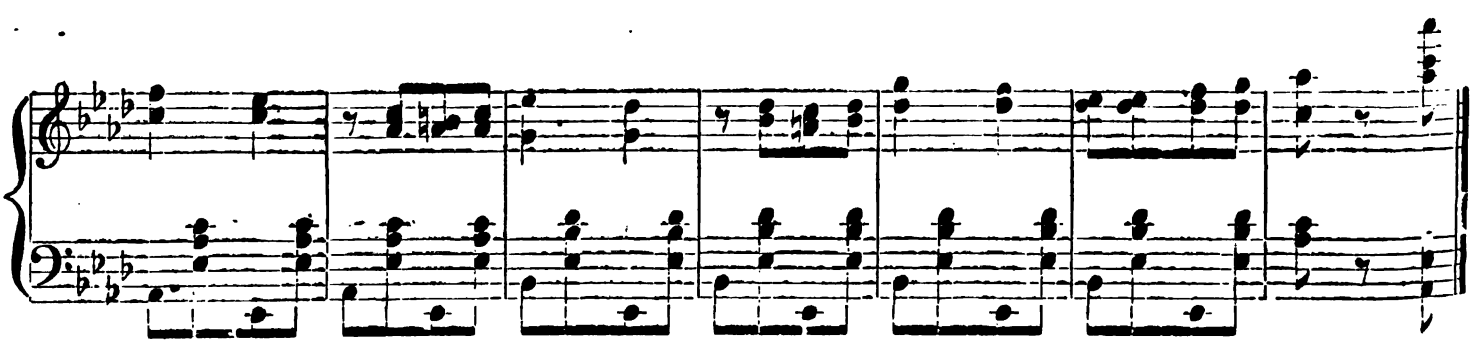


TRIO.









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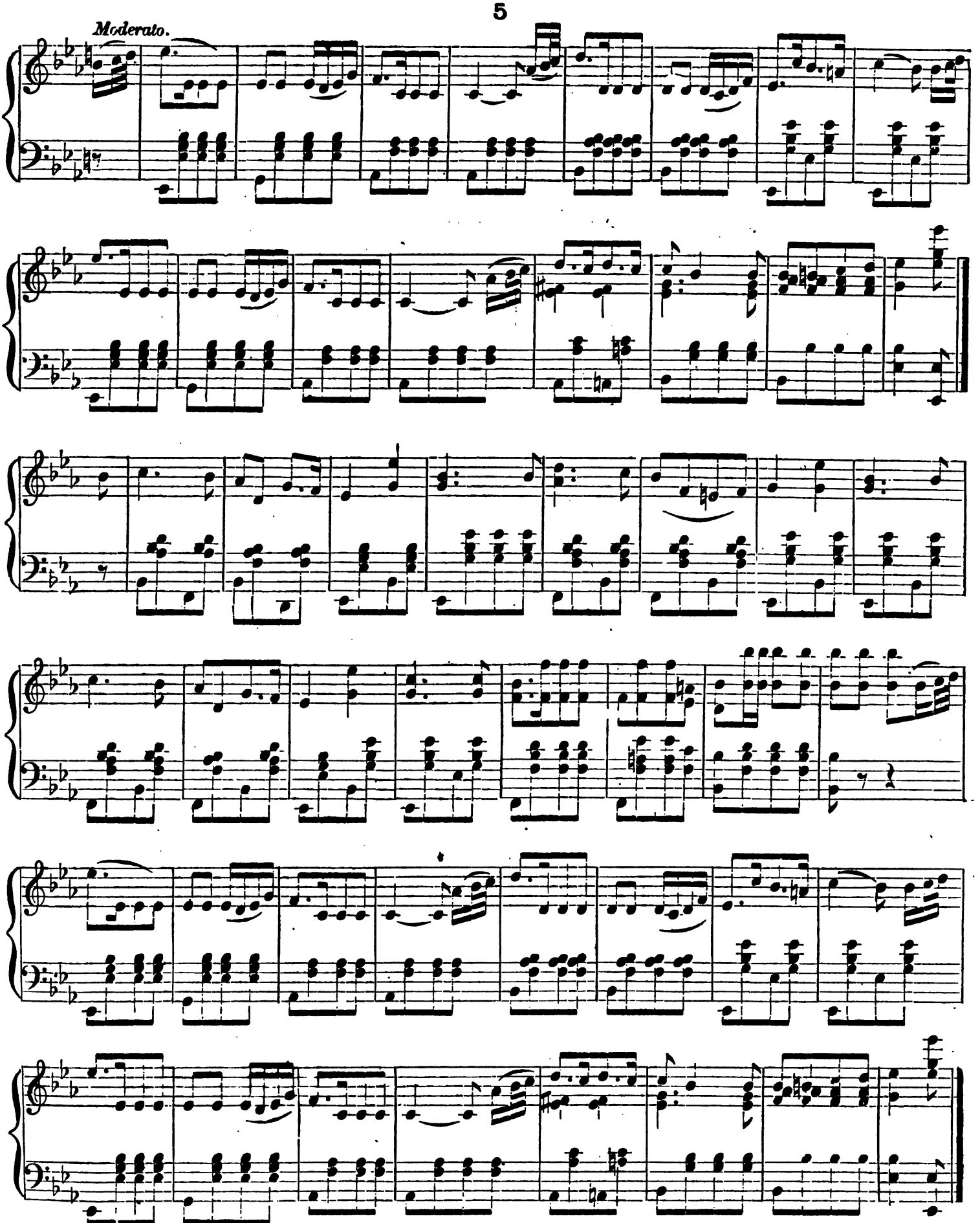

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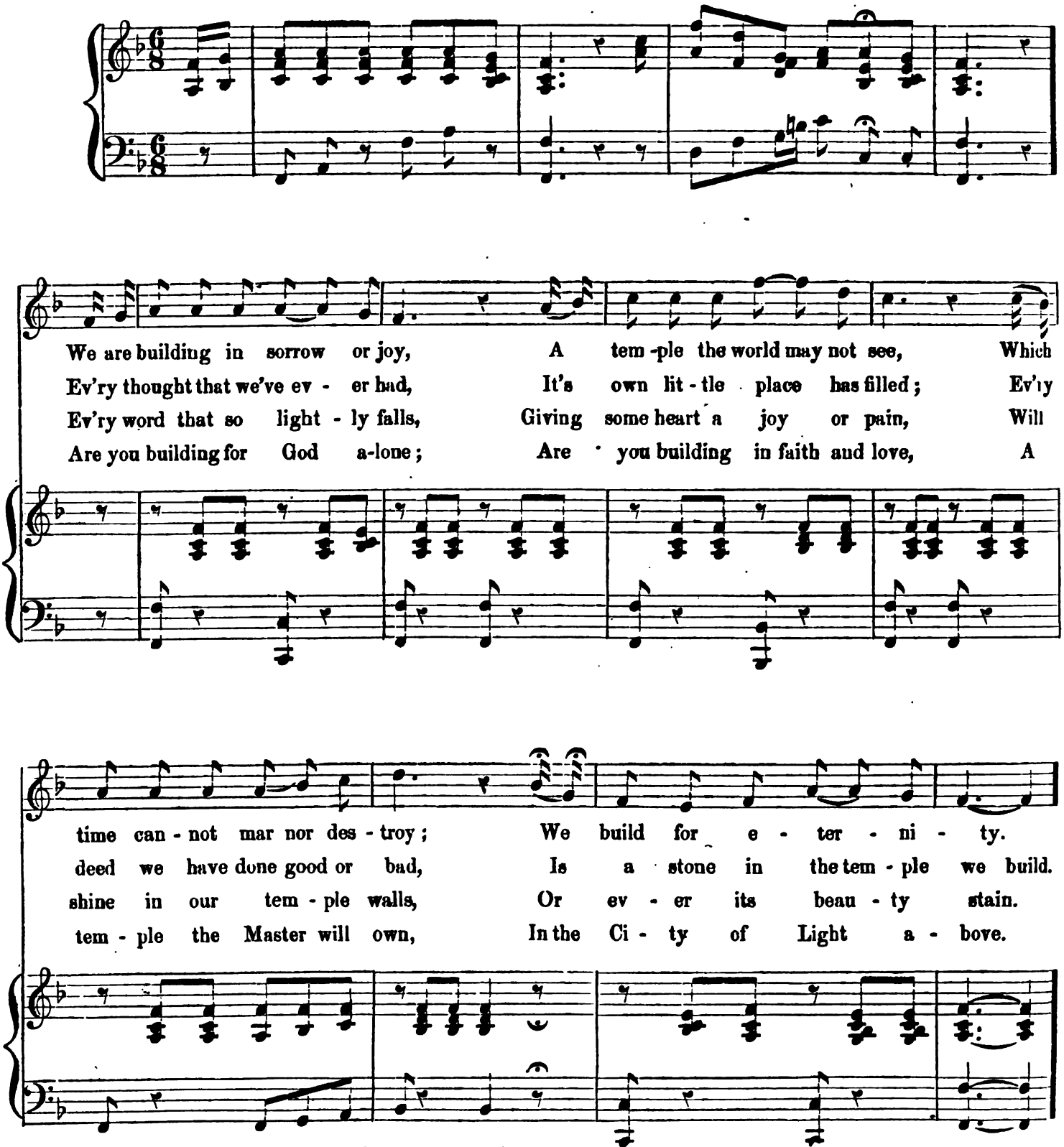

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3

Chorus.

SOPRANO.

We are build - ing ev' - ry day, A tem - ple the world may not see,

ALTO.

TENOR.

Build - ing, build - ing ev' - ry day, A tem - ple the world may not see, We are

BASS.

Build - ing, build - ing ev - 'ry day, Build-ing for e - ter - ni - ty.

build - ing ev - 'ry day,..... Build-ing for e - ter - ni - ty.

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EARL MARBLE.

MODERN SONG-WRITING.

In my last article on this subject I promised to speak of the professional song-writer. As poets are born, not made, and as poetry is generally held to be the offspring of inspiration, it may appear strange at the first view that any one can make poetry-writing a profession; for the term "professional song-writer" implies that the muses may be wooed to order; that Pegasus may be placed in harness, and driven at will. Whether this be so or no, it is certain that there are persons who make a profession of song-writing, and that there is a use for them is evident, from the fact that their services are frequently in demand. One would suppose that out of the great quantity of original poetry that appears in the newspapers and magazines, composers would have little difficulty in selecting all they needed for making songs; for much of that kind of poetry, indeed the greater part of it, is good, not a little of it being equal to the best work of those who are by common consent denominated the standard poets. But there are two obstacles in the way of using such poetry; one is that the publisher or composer of a song must have a clear copyright of the words as well as the music of a piece to make it of any value to him in the event of its becoming popular; and it is questionable if a copyright that would hold against infringement could be obtained of a piece that had in a certain sense become common property by its publication in a newspaper. At all events, one publisher would have as much right to use it as another; and, besides, there would be no knowing when the author might turn up and demand to be compounded with superable—is that out of every hundred pieces of newspaper or magazine poetry there are not half a dozen that are suitable for music.

There is a great deal of difference between the poetry that is written for reading or speaking, and that which is written for music. A song may be a poem, and is a poem as far as the name goes; but every poem is not a song. A man may be a poet, and lack the faculty of song-writing. Indeed, judging by their works, the greatest poets, with a few exceptions, have lacked this faculty, or, at least, the inclination to employ it.

The most notable exceptions are Burns and Moore, and they were essentially song-writers who found their greatest pleasure in wooing the muse in this form, but who were so superbly equipped by nature that when they essayed the higher flight of poetry they rose to heights that placed them on an equality with the most gifted followers of the Nine. Leaving Burns and Moore out of the question, how many of the songs that are standard—or, in other words, that enjoy what may be termed a deathless popularity—have been written by what are known as the great poets?

Avoiding mention of those written by Burns and Moore, the popular songs that occur most readily to the mind are "Annie Laurie," "The Old Folks at Home," "The Old Oaken Bucket," "Home, Sweet Home," and "Kathleen Mavourneen." "Annie Laurie" was written by a young man named Richard Douglass, who probably never wrote anything else; "The Old Folks at Home," by Stephen C. Foster; "The Old Oaken Bucket," by a New York journalist; "Home, Sweet Home," by J. Howard Payne, and "Kathleen Mavourneen," by Mrs. Crawford.

Take next that multitude of songs that enjoy only a slightly less degree of popularity, and it will be found that few, if any, among them can be ascribed to any of the standard poets. Take the works of Whittier, Longfellow, or Bryant, and how much do we find in them that is suitable for music? It would seem as if there was an incompatibility between the most refined and perfect forms of poetical expression, and the flexibility and melodious jingle necessary in a song. The highest forms of poetry appeal to the intellect; the best songs are those which touch the feelings. In writing a song the tendency to soar must be curbed; the effort must be in the direction of simplicity. A song may be spoiled by making it too good. I think we have an example of this in Burns's "To Mary in Heaven." He evidently intend to "Highland Mary." He begins with words suitable for melody,—

"Thou lingering star with lessening ray,
That lov'st to greet the early morn,
Again thou usherest in the day
My Mary from my soul was torn."

As he proceeds, however, the poetic frenzy carries him beyond the simplicity of language necessary in a song, and he gives us this:—

"Eternity can not efface
Those records dear of transports past,
Thine image at our last embrace—
Ah! little thought we 'twas our last!"

These words are not suited for melody, although the poetry is faultless. In the last stanza he is even more unhappy in the selection of words, if he intended to make a song.

"Still o'er these scenes my memory wakes,
And fondly broods with miser care;
Time but the impression deeper makes,
As streams their channels deeper wear."

These words are ill adapted for music. A composer would find them obstinate, inflexible, and unsuggestive of melody. As poetry, however, there are few finer things in the English language.

I believe I have now made it sufficiently clear that there is a great deal of difference between a poem and a song. Songs are not made by accident; they are the result of design. As Pope says,—

"True ease in writing comes from art, not chance.
As those move easiest who have learned to dance.
'Tis not enough no harshness gives offence,
The sound must seem an echo to the sense.
Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows."

It is this necessity, then, for smooth-flowing lines and melodious words, coupled with the fact that unquestionable copyrights are desirable, that creates the want which the professional song-writer aims to supply. Professional song-writers are not a numerous class. There are probably two or three in every large city. In some cases they combine both the poetic and musical faculty of which cases C. A. White, W. S. Hayes and H. C. Work furnish examples. The singular partiality for the works of foreign authors which exists in this country has doubtless been an obstacle to the development of song-writers. As a people, we seem to prefer any thing that is foreign to the home product. Whatever reason there is for this, it cannot be that we have not as good songs as the English, Scotch, or Irish; for the ballad literature of America is rich with gems of song, and our music is fully as melodious as that of other countries. Indeed, American melodies are

to be preferred to the more intricate compositions of the English school.

I have before me the programme of a concert given in a Scottish city, and I fail to find an American song upon it, or a single instrumental selection by an American composer. The songs are English, Scotch, and Irish, and the instrumental selections the same. These people apparently believe in giving encouragement to home products. I have also before me the programme of a sacred concert—of secular songs and instrumental selections—given in Boston under American auspices and by American performers, in which, with a single exception, all the selections, both vocal and instrumental, are by foreign composers. Evidently these people believe in giving encouragement to foreign products. The only way to have American compositions played or sung at home is to get them popularized first across the water. "Verily, a prophet is not without honor save in his own country."

But let us return to the song-writer. It having been shown that an exalted order of poetry cannot be attained in a song because of the restraints imposed by a necessary simplicity of language, I do not see any reason why the professional song-writer, if he possesses the poetic faculty, even in a moderate degree,—and he must or his inclination would not lead him in the direction of song-writing,—should not be the fittest person to write songs. If, as Pope says,—

"Those move easiest who have learned to dance,"

then they who have a knowledge of the requirements of music, and have acquired facility in stringing melodious words together by constant practice, should be able to make the best songs.

In short, in this department of poetical composition, the professional song-writer should achieve better results than the poet. And he does. But perhaps the poet does not try to make songs. It may seem to him like permitting Pegasus to crop the herbage too near the base of Parnassus. And perhaps it is; but, for my part, I can conceive of no more honorable or exalted ambition than that of being a good song-writer. Somebody has said, "Let me write the songs of a nation, and I care not who makes its laws." Parenthetically I may here remark, that I hoped to finish this series of sketches without using that quotation, for I have noticed that everybody who writes anything about songs uses it. It has slipped out, however; and now that it is written, let it stand. Trite it may be, but it is suggestive There is nothing that touches the emotions quicker than a song. The humorous makes us laugh; the pathetic stirs the tenderest chords of feeling; the heroic excites our admiration; and the patriotic causes the heart to glow with love of country. Religious devotion finds its most exalted form of expression in vocal praise. Mark the deep hush that will fall upon a vast audience when a single frail woman,—a Patti, Nilsson, Kellogg, or Cary begins to sing,—

"'Way down upon the Suwanee River."

the art of the singer is forgotten in the emotions touched by the song. Music indeed "hath charms to soothe the savage breast." It is the one touch that is universally felt.

"Hear how Timotheus' varied lays surprise,
And bid alternate passions fall and rise!
While at each change the son of Libyan Jove
Now burns with glory and then melts with love;
Now his fierce eyes with sparkling fury glow,
Now sighs steal out, and tears begin to flow."

To the songs of Dibden and others of the same school, as much as to geographical and climatic conditions, is England indebted for the spirit of maritime adventure that animates her sons, and leads so many of them to voluntarily and even eagerly embrace one of the most dangerous and comfortless of callings.

I have said that the song-writer makes better songs than the poet; that is to say, better adapted to melody, more agreeable to the ear, and better suited to the comprehension and taste of the people. I could give many examples to sustain the position taken here if space would allow. As it is, I refer any one who wishes to investigate the matter to any collection of American songs embracing the best publications of the past twenty years, and no further evidence will be required. George Cooper is probably one of the most fertile of American professional song writers, and some of his songs, I will venture to say, will compare favorably with similar pieces of standard poets. GEORGE RUSSELL JACKSON.

MUSIC.

Music had an existence from the birth of man, and though rough and wild then, in comparison with the music of the present day, it still had its powers to arouse or soothe the otherwise sleeping passions.

We know that music is a succession or variety of pleasing sounds; but it need not be confined to that alone. How beautiful on a calm pleasant evening to listen to the roar of the sea, and the sound of some retiring wave, or the thundering rush of the waterfall; this is music grand and sublime.

Then the brook which flows from some hidden spring in the forest, winding in its course until it reaches its outlet, or merging into some larger stream, still continues its way until it reaches the open sea, continually making music as it runs rippling over some slight obstacle in its path, or rushing over its pebbly bottom, producing sounds which are in harmony with other sounds in nature. In the forest the sighing of the winds through the trees, and the rustling of the leaves, all make sounds very pleasant to the lover of music. And while listening to the melody in nature we can also hear music from the birds, as they hop from tree to tree, warbling their sweet songs, seeming to call every one to come and be happy with them. The various sounds proceeding from the farmyard and poultry-yard fall pleasantly on the ear at all times.

Primeval man—the child of nature—pleased with the various sounds in nature's melody, endeavored, so far as lay in his power, to produce sounds which, to his untutored ear, were quite as melodious as are those produced on instruments of the present day to more refined or educated people. As time passed on, and the minds of the people awoke to the idea that there really was such a science as music, and that the numerous sounds in nature could not be produced on one instrument alone, the active brain of man began to invent new ones, and now, at the present day, they are almost innumerable.

Music has a marked influence upon man; in some cases curbing the passions, in others rousing them even to fierce outbursts; this is often done by playing or singing national airs, and in the other case music of a soft and tender nature tends more to soothe and pacify them. This same influence is quite as remarkable on the lower animals. Experiments have been made upon snakes, charming them so that they will obey the slightest wish.

It is generally conceded that music has a refining and elevating influence, and, as a general rule, persons of the finer sensibilities are those who love music and are more likely to cultivate it as an art. Although it is supposed that what is termed a musical ear is a natural gift, yet people have been known to acquire, seemingly, both a musical ear and a taste for music; but this is only done by the most untiring perseverance.

This natural gift is not endowed alike to all. In people of fine capabilities it is often very striking. Mozart, the famous pianist and composer, at the early age of twelve would compose music that even the most learned and scientific musicians could hardly play. Blind Tom, as he was called, after once hearing some of the most difficult music, either instrumental or vocal, would sit down to the piano and repeat the same without a mistake.

After all that has been said or may be said in favor of acquiring the art of music, it is to be much regretted that so few, comparatively, seek to become proficient in the art, or that parents show so little interest in having their children taught it. And, thinking as I do in regard to it, I am constrained to say, in the words of Shakspere, "The man that hath no music in himself, nor is not moved with concord of sweet sounds, is fit for treasons, stratagems, and spoils. The motions of his spirits are dull as night, and his affections dark as Erebus. Let no such man be trusted." S. E. COLE.

Arthur Sullivan, who still remains in Egypt, being entertained by the nobles, and studying the color of the streets and the customs of the country, will return to London this month.

Barton McGuckin, the Irish tenor, who recently appeared with the Carl Rosa Opera Troupe in London as *Wilhelm Meister*, achieved a decided success.

Lizst has recovered his health, and returned to Buda-Pesth.

Bernhard Mollenhauer will locate in Ch-

IS THE AMERICAN COMPOSER A FAILURE?

I have received a letter from a prominent musician in the West, who says, "Would you do me the favor to ascertain if it is possible for an American to get a hearing in Boston for any orchestral composition? I have several small things; quintets of single movement, besides overtures, ballet music, two grand symphonies, a symphonic sketch, and so forth. Can I not get a hearing for even the smallest thing?" As an answer to him will give the entire list of native musical composers who are anxious for a hearing an opportunity to know why it is practically impossible, I reply through the columns of the FOLIO.

In answer to the first query I say, decidedly, no; it is impossible for an American to gain a hearing in Boston. We are so wrapped up in the exquisite beauties of Beethoven, Brahms, and other foreign composers of ancient and modern times that we have not the time to spend in studying or even listening to the works, meritorious or otherwise, of a composer claiming America as his birthplace. In the first place he is of no account, and in the second, he ought to be devoting his time to spreading the love and adoration of foreigners instead of trying to advance the art culture of this young and, as far as music is concerned, heathenish country. What business has an American to attempt to write grand operas, symphonies or any such works for the orchestra when the organizations of the present day have more than they can handle of foreign origin?

To the best of my recollection—and I am willing to be corrected if I am wrong—there have been but three great works produced at orchestral concerts in this city, during the past ten years, that can claim to be the offspring of Americans. One of these was the work of Prof. John Knowles Paine, and the other two the work of George W. Chadwick, and all produced by the Harvard Musical Association, which, in spite of its troubles and the bitter opposition it has met with, has shown a disposition to be impartial that deserves to be emulated by other societies. These two gentlemen happen, fortunately for themselves, to be resident within the charmed circle, and members of the "ring," so to speak, and have secured a hearing by a persistency that cannot retain its strength and influence when over a thousand miles separate the two interested parties.

Something is wrong; for certainly we have shown an intelligence in our musical work that merits kinder attention than it now receives; but what is it that hinders the appreciation that ought to be bestowed? Let us follow out the argument advanced in last month's FOLIO, wherein I said that the fault was that of the composers themselves. I also stated that the music publishers were not wholly to blame when they refused to publish works by native composers. A composer, who had read the article and been impressed with it, sneeringly said that the publisher was to blame, "for he he can get works by foreign writers for nothing, and prefers to take the risk in that direction rather than encourage Americans by purchasing their works."

That is just the point. The foreign composer comes cheap; his works can be republished in this country for comparatively nothing, while the native, with an unusually large idea of his worth, demands a royalty that would bankrupt the richest publishing firms in the country, were they to accede to the demands made on them.

In looking at this much-mooted question from the publisher's standpoint I can see only one reason why he fails to spend all of his time and money for the sake of a few composers who do not encourage themselves when the opportunity is given them, and takes naturally to a class of music which has met with success abroad, and which sells because it is a foreign work. The music publisher of to-day need not print a native composition, but simply reproduce foreign successes to make money, if that is the only end he has in view. The American musical public has not been educated to appreciate native works, and until publishers become philanthropists and print American compositions simply as a labor of love, or until composers push native works alone, then, and not until then, will the American receive his just meed of praise, accompanied by pecuniary emolument.

This is why my Western friend cannot get a hearing. We have been led to believe that nothing is good save it bear the stamp of European approval. We all know the trouble experienced by Beethoven, Schubert, Mozart, and, lately, by Berlioz, who received but trifling recognition until after their death, and whose revenue from their published works, while alive, was miserably limited to a few pence per number, and all of whom died comparatively poor and heart-broken at the treatment they had been subjected to. To-day, owing to this non-appreciation while alive, our musicians and audiences are endeavoring to show that they deprecate the action of the composers' countrymen by playing and hearing their works at every conceivable opportunity, evidently forgetting that they are simply following in the same old rut, and a smile of derisive contempt is aroused when a critic dares to assume that Prof. Paine, George W. Chadwick, S. G. Pratt, Dudley Buck, S. B. Whitney, W. K. Bassford, and hundreds of others are fully as competent, and as original, and as conscientious as musicians and as composers, as any of the foreigners we are now devoting the best part of our time to worshipping. All of the Americans I have mentioned have written some really sterling and beautiful pieces, yet we never see them on the music-publishers' counters, and but rarely on a concert programme. Why is this so? Must they all die before they will receive the adoration of their fellow-beings? If I should say it was their own fault, no one would believe me; but that would not prevent its being so.

that which I may call American music? Simply this, an international copyright law. That is the secret of the whole affair. "But," says your chronic growler, "will this prevent the playing of the foreign music we now have in this country, or render it any the less difficult for us to import foreign orchestral works?" No, I reply; but it will have the effect of preventing the indiscriminate republishing of minor compositions that cost nothing and which keep our native works from seeing type; and then a cry will be raised, where are our composers? Can we not compete in orchestral productions with foreigners? Then the first man in the field will be but a trifle less than a demi-god, and the day of demoralization will be passed.

Secure the passage of an international copyright law and the American will find himself on a level with foreign authors, and can command where now he must beg. I have no sympathy with the musician who, while teaching his pupil a Mozart Sonata, bewails and complains of his hard lot and the non-selling quality of his Etude in B flat, which he firmly believes is superior to anything ever written by Chopin. Poor fellow, he grows gray with ceaseless rehearsals in Mozartian music, and moans and caresses his étude even while the festive undertaker is screwing down his coffin lid, and the wagon is in waiting to convey his body to the Potter's Field. To think that he might have died amid riches, bequeathed a large sum for the founding of a musical college, and had his grave ornamented with an elegant monument, surmounted with a marble Apollo twanging a stone lyre! He had it in his power to become famous, but preferred to say that Sydney Smith was the best composer of piano-forte pieces, and that old Beethoven was a bigger man than Paine.

FRANK H. DROWN.

AUXILIARY NOTES.

A daughter of Grace Greenwood will soon appear in opera.

M. Faure has received the decoration of the Legion of Honor.

A private meeting of those interested in the establishment of a Dramatic School of Art was held in London early in January, at which Mr. Irving was present, and offered to assist.

No theatre in this country has a more interteresting history than the Boston Museum. It was here on the 10th of September, 1849, that Edwin Booth made his first appearance on any stage.

Mary Anderson will appear next season in a new version of "Mary Stuart," which is said to combine the best features of the English, Italian, and German versions of the story that is used on the stage.

Leonard Grover and McKee Rankin, we see it stated, are at work upon what is called a new drama, in which "a Jersey City ferry-boat and the elevated railroad will be among the scenes." Mr. Rankin doubtless possesses a great deal of genius in investing ferry-boats

THE FOLIO.

Music, Drama, Art, Literature.

PROVIDENCE is so young and fresh! Italian opera was first given there in 1858.

"MANOLA," it is said, pleases Philadelphia. When will people cease slurring Philadelphia?

OSCAR WILDE'S poems are spoken of by a contemporary as being "grossly immoral." Is this an attempt to "boom" their sale?

OLIVER KING, the latest announcement says, has composed an opera. The more, the merrier, and the better chance for one of them to make a success.

"INDEPENDENCE," we see it stated, is to be the title of Gilbert and Sullivan's new opera. It is not at all happy, especially when we remember the sketch of the plot.

"BESIDES being the greatest singer in the world, Patti is unquestionably the greatest actress," says *Music*, speaking of the great singer's appearance in "La Traviata."

WHEN we read in a dramatic criticism in a daily paper that an artist "scored a success," we cannot avoid the conclusion that the sporting reporter was detailed for dramatic duty on that occasion.

ALFRED TENNYSON'S "Charge of the Heavy Brigade" was cabled to America. A cable that can carry anything so heavy and bungling as that may be considered strong enough for any strain that it may be called upon to bear.

"PINAFORE" bids fair to have another series of runs, despite the "Patience" precautions. We should indeed have had another regular epidemic of "Pinafore" this season if the musical taste of the public had not been vaccinated with "Patience."

"EMMA ABBOTT has cancelled her date at the Globe Theatre, not being able to make connections," says a daily paper; but we understand that Manager Stetson cancelled the date because an inferior singer was proposed to be added to the company in place of Pauline Maurel.

ENCORES will soon become unpopular—just as soon as the best-bred people in the concert-rooms demand that the nuisance shall be stopped. In the concerts of the London Royal Academy, the announcement is printed at the top of the programme, "No encore and no recall is allowed."

THE Bath (Me.) *Times* says, "Mrs. Ada Cary-Sturgis, sister of Annie Louise Cary, recently sang at Brunswick with great acceptance. Mrs. Sturgis is said to have a better voice than her famous sister, but marrying when quite young, she did not keep up her practice, and is now, of course, far behind her. She is engaged to sing at one of the Portland churches during the coming winter, and will again devote herself to music. She will eventually go on the stage, and will retrieve herself from past neglect."

BALLAD CONCERTS are all the rage in London. Why are they not inaugurated here? The plain and simple ballads are the offerings that receive the most pronounced encores at all concerts, and they are almost invariably given amid great enthusiasm by singers in responding to an encore.

RUBINSTEIN called to see a lady in Paris recently, and, not finding her in, left a "visiting card" on her table, in the shape of an impromptu musical composition of considerable length. Our latch-string is out, Ruby; come and see us. We will publish the composition, and put money in our purse.

ANNA DICKINSON threatens to add *Richard* and *Macbeth* to her repertoire next season. When a strong-minded and strong-willed woman takes the bit in her mouth once, she seldoms stops at any half way house. Thus does nature correct its monstrosities by disgusting the wise and the discreet.

M'LLE RHEA will play an engagement of two weeks at the Boston Museum, beginning May 1, supported by the fine stock company of the Museum, and, in addition to appearing in her special plays of "Adrienne Lecouvreur" and "Camille," will essay the character of *Beatrice* in "Much Ado about Nothing," which she has achieved great success in through the West.

DAVE BRAHAM, as we learn from a New York paper, has composed some very catchy music for Harrigan and Hart's "Squatter Sovereignty," which is even better than that for the "Mulligan" and "Skidmore" series. We think that Mr. Braham has the requisite ability to compose an artistic as well as a taking opera of the lighter sort if he would work with a competent librettist, which means an earnest and a cultured one.

"WALSINGHAM" writes thus to the Boston *Herald:* "Shades of Rossini! What would the maestro who pronounced Patti incomparable as the arch Spanish coquette have said, if he could have been present at Booth's last evening, and have witnessed Mme. Gerster breaking away from his score, just before the curtain fell, to warble a 'taking' composition by Arditi. It is bad enough to commit anachronism in the music lesson scene, but this has, at least, the justification of comparative fitness as well as of precedent." It is time that we had a little more plain speaking regarding such outrages on good taste and composer's rights. The trouble with the noisy and uncultured part of the people who go to an opera is, that they want a little seasoning of circus thrown in.

AMERICA is destined, at no distant day, to occupy the very first rank in giving singers to the world. Several of the principal vocalists of the Mapleson Opera Company are Americans; and of the opera company singing at Her Majesty's Theatre, London, this season, Julia Gaylord, Alwina Valleria, Josephine York, and T. C Packard, are Americans. It is everywhere acknowledged that America possesses the material, and it is developing fast. Upon this foundation will develop taste and execution; and upon the growth of these will follow a demand for opera in English—composed in English by educated people, not "adapted" in a slovenly manner by persons who have a smattering of stage requirements, and know nothing else.

PATTI'S appearance in opera in New York made "Walsingham" drop into poetry when he wrote to the Boston *Herald*, after seeing her in "La Traviata," that "her appearance in this act was a dream of ripe womanhood and rich and glowing raiment." In the same letter he says, "'*Qui dit Rosina, pense Patti!*' said a French critic of renown long ago, and people who are not satisfied with the divine Adelina's rendering must be hard to please. It is indeed absurd to attempt to criticise what is perfect in its way. The character suits Patti as no other does, or can be made to. Nilsson is the only *Marguerite*, Patti the only *Rosina*. It is simply nonsense to say that her voice has lost anything either in quality or range, and musicians who have followed her career laugh at the critic (?) who essays that assertion. Patti is to-day in the meridian of her powers, and Americans are hearing her at her best. New York has come to be known as a place where caprice and personal liking, rather than taste, govern the public preference." This last remark will apply quite as well to Boston as to New York.

"ALL the world's a stage," indeed, and if the men and women are not all "merely players," some of them are occasionally at times in a very amusing way. The London *Figaro* tells the two following stories of recent happenings in London theatres: "An unrehearsed incident occurred at the Royalty the other evening, which set the house on and off the stage in a roar. Mr. Rodney was begging Miss Hilton's pardon for making love to her in a fashion that was not the less successful because honorable intentions were wanting, and assuring her that he would never, never be guilty of such half-pay lieutenancy conduct again, when, in stentorian tones, came a voice from the gods, demanding 'Why the —— can't you marry the gal?'" "The policeman in the casual ward scene in 'The Lights o' London' so aroused the indignation of a well-to do and pretty dame in the pit, the other night, by his somewhat rough treatment of the heroine as she lies faint and helpless on the doorstep, that she (the w.-t.-d. and p dame) rose in her place and excitedly exclaimed, 'Leave her alone, you brute, you!' an exclamation which, to say the least, was premature, seeing that the same policeman soon after reanimates Miss Eastlake with fresh spirits—drawn from his own coat-tail pocket."

COLONEL MAPLESON'S SEASON.

We have not heard any fixed date yet for the return of Her Majesty's Opera Company, but the understanding is that it will give a spring engagement soon. Since its successful season at the Boston Theatre in midwinter, it has appeared in the leading cities of the West, in the most of them with triumphant success, and it will be welcomed back. After all that has been or can be said about the "lack of a prima donna," the fact still remains that the organization is one of the most perfect for even excellence that has been heard in Boston of late years. It comprises something like a hundred and seventy people, with a good orchestra, under the able direction of Signor Arditi. Minnie Hauk is a star of sufficient brightness to reflect great lustre on any character that she essays; while she is versatile, and has a capacity for pleasing that is marked, especially in "Carmen." Paolina Rossini has very decided talent, both as a vocalist and actress. She excels in the florid, brilliant requirements of Italian operas. She was heard to good advantage here in "Aida" and "Riggoletto." M'lle Lauri has histrionic talent far above the average. Her voice is mezzo, sympathetic in quality, even throughout its good range and true as to pitch. If she were a real contralto, a vacancy would be ably filled, keenly felt by the retirement of Annie Louise Cary from the operatic stage, if indeed she has retired, which we hear rumored is for one season only. Of Campanini, Ravelli, Gallassi, Del Puente, and Novara, it is not necessary to speak. No better company of men to fill the leading rôles need be demanded by the public. Indeed we doubt if their equals could be grouped from any other source A Western correspondent writes, "It was a treat to hear the 'Leonora' overture, introduced between the acts in Beethoven's 'Fidelio.' The hearty encore was quite like spontaneous combustion, and the repetition was evidently enjoyed because listened to attentively." It would be a great triumph of the colonel over the gnats of so-called criticism if he could complete his arrangements for giving Goetz's "Taming of the Shrew" this spring in Boston, as originally intended. Such a report was current some time ago, but for a few weeks past we have heard nothing more about it.

THE CHICAGO MAY FESTIVAL.

The preparations for the coming May Musical Festival in Chicago are well under way. The choral force will comprise about 340 sopranos, 220 altos, 190 tenors, and 250 basses—in all 1,000 voices, with a good orchestra of 160 instruments, all under the direction of Theodore Thomas. Among the works to be given are, Handel's "Messiah" and "Jubilate," Bach's Cantata, Schumann's Mass, Selections from "Lohengrin," Beethoven's Ninth Symphony, and Berlioz's "Les Troyens." The soloists will be Mrs. Materna and E. Aline Osgood sopranos Annie Louise Cary and Emily Winant, contraltos; and Messrs. Candidus, val will be held in the Exposition building. The organ used at the festival in New York will be taken on, and set up for use on this occasion.

EDITORS are talking continually about their valuable space, and yet see the numbers of them who are printing Tennyson's latest poem. Probably there is not a country paper of the better class anywhere in the land that has not some wide-collared, long-haired young man, or sentimental young woman, who occasionally contributes to its columns, who could not, to order, write something on "Love," "Spring," or other subject for gush, that would not only be of more interest to the reader at large, but would have more real merit. When the poets have had their say, and said it creditably, and are out of new ideas or fresh inspiration, they ought not to be allowed to spoil the effect by kicking over a fine pail of poetical milk.

MARIE ROZE has recently received from Queen Victoria a bracelet, formed of a thin band of gold, set with seven solitaire stones, consisting of four diamonds of considerable size and of unusual purity, two sapphires, and one ruby in the centre. This queenly gift was accompanied by the following note:

"Osborne, Jan. 31, 1882.

"DEAR MADAME ROZE-MAPLESON, — I am commanded by the Queen to send you the accompanying bracelet, in remembrance of the pleasure you gave her Majesty when you sang before the Queen at Osborne. Believe me, yours faithfully, HENRY F. PONSONBY."

The Queen very rarely makes such gifts, and the singer is proportionately happy.

AUXILIARY NOTES.

"The Widow," a comic opera, with words by Frank H. Nelson, and music by Calixa Lavallée, was produced at Chicago recently, by the Hess Opera Company, and the Chicago *Tribune* pronounces it a success, saying that "the music is exceedingly bright and lively. the choruses are spirited and tuneful, while some of the principal melodies are equal to the best we have heard in comic opera," which is high praise indeed.

Teresa Carreno charmed a large gathering of musicians in Chicago in February at the formal opening of a music-room. She played superbly Schumann's "Etudes Symphoniques," Rubinstein's Etude in C major, and Grand Valse in A. Mme. Donaldi did not appear with Carreno in the Slayton Lyceum Course, as announced, so the latter assumed the double rôle of pianist and vocalist. The latter effort was a pleasant surprise to the large audience.

A Chicago correspondent writes that Marie Geistinger sang and played a two weeks' very successful season at the Grand, commencing January 23d. She exhibited great versatility of talent in successfully appearing in "I Dine with My Mother," "The Promise Behind the Hearth," "La Belle Galatea," "Boccaccio," "Madame Favart," "Three Pairs of Shoes," "La Grande Duchesse," "Die Fledermans," (by Strauss), and "Camille." The season was

CHRONIC FAULT-FINDERS.

How hard it is to please some people! Criticism, when it becomes cranky and fault-finding, is a nuisance; and this was never illustrated better than in the attitude it has taken in regard to opera as presented by Col. Mapleson and Mr. Abbey. It seems to have degenerated into nothing more or less than a species of *cacotëhes carpendi*. First, Col. Mapleson comes along with a company that for evenness and excellence in its *ensemble* we do not remember to have seen excelled or even equalled; and the cranky grumblers say he has no *prima donna*. And yet he gave, and is giving constantly, operas in a thoroughly artistic way, with a remarkable degree of intelligence and taste on the part of nearly every member of the company. Then comes Mr. Abbey with the greatest *prima donna* of the world, the acknowledged queen of song, and surrounds her with as good a company as he can get together and pay for out of his possible proceeds; and the chronic fault-finders forthwith have their ill-natured and ungenerous slurs about incompetent support. And yet Mr. Abbey gives them such music as not one out of a hundred has ever heard before. Only those who have listened to Patti previously have ever heard such brilliance of tone aided by such artistic finish and completeness. There is shoddyism in music as well as in society, and it finds expression in such ungenerous and ill-timed growls, which are made because people do not know what else to say, on the same principle that the boy whistled in the woods to deceive himself with the belief that he was not frightened, or that boors in society do unheard-of things with their hands and feet to make people think that they are at ease. These critics must find fault in order that people may be impressed with the idea that they know what they do not know. Do these grumblers suppose that a manager could add to such a company as Col. Mapleson's such a *prima donna* as Mr. Abbey's, and give opera at two, three, or even five dollars a ticket? When a writer attempts to wear the lion's skin of criticism, he should not wear it so carelessly as to expose the ass's ears of ignorance and pretension.

THE church has made many attacks on the stage, more or less successful; but we do not remember any equally successful attempt made heretofore by a professed minister to render the stage ridiculous as that by Sydney Clifford, said to be a Roman Catholic priest from Australia, in attempting to play *Othello* and *Richelieu* at the Gaiety Theatre the last week in February.

THE Philadelphia *Mirror* of March 5 says, "Willie Edouin has produced 'Alladdin,' at the Boston Museum, in grand style." Now, who will repeat the stale slander that Philadelphia newspapers are not enterprising in the matter of news?

Henrietta Beebe has had a great success in

THE LOCAL STAGE.

The new play of "The Member for Slocum" crowded the house during its recent presentation at the Park Theatre, and proved to be a clever affair, affording a fine scope for N. C. Goodwin, Jr., Eliza Weathersby, and Jennie Reifferth in the rendition of character. "The Professor," the successor of "Hazel Kirke," which introduces "a week of New England love-making and fun," is being given as we go to press. It is lively and clean, and deserves its success. The celebrated play of "The Lights o' London" will follow.

"A Celebrated Case" and "The Two Orphans" have been given with James O'Neil, Lewis Morrison, Georgia Cayvan, and Mrs. Farren, at the Globe, the characters they essayed having been taken better in some respects than they have before been seen in Boston. Barlow, Wilson, Primrose and West's Minstrels are showing to delighted houses as we go to press, and Mr. and Mrs. Florence will follow in "The Ticket-of-Leave Man."

"Butterfly Fever," though suited more to French latitudes than American, proved to be very funny as given at the Boston Museum, and held the boards for three weeks. "The False Friend," by Edgar Fawcett, which was given a year or more ago at the Park Theatre, is to follow, and, with the fine cast given it at the Museum, will be sure to please large audiences. "Coralie" will soon be given.

The highly successful season of English opera at the Boston Theatre, as given by the Ideal Opera Company, has been succeeded by "The World," which is sensational and spectacular, and will doubtless be the second great event of the theatrical season. Its success is expected to be as great as that of "Michael Strogoff." Manager Eugene Tompkins has given it his personal attention, and its cast includes William Redmund, D. J. Maguinnis, George Parks, Mark M. Price, Mrs. Thomas Barry, Annie Proctor, and others in the cast.

A season of "Pique," "Under the Gaslight," and others of Augustin Daly's great successes, is the event at the Windsor Theatre.

Willie Edouin and Alice Atherton have just finished a three weeks' season at the Gaiety Theatre. Mr. Edouin is the same as of old, and Miss Atherton has improved greatly. "Rooms for Rent" will soon be given.

The Harrisons are delighting large audiences with their "Photos" at the Howard Athenæum as we go to press. They please all classes, whether at the Park or the Howard. Their entertainment is clean and lively.

THE IDEAL OPERA COMPANY had a remarkably good season at the Boston Theatre, appearing in two new operas, "The Musketeers" and "The Czar and Carpenter," in addition to several that have been seen here by other companies. Their success both artistically and financially has been greater than before; and, while this general remark will serve in lieu of any extended criticism, it may not be out of place to say that the organization and success of this company furnishes the key-note to many successes in the near future, being composed of clean and popular people, and presenting operas that everyday, home people wish to see and hear. The company avoids operas with a doubtful tendency, and thus assures its continued existence.

BEETHOVEN'S opera of "Fidelio" will be given in Boston Music Hall, Wednesday evening, March 29, 1882. The work will be performed as "Concert Music," with Soloists, Chorus, and Orchestra, under the direction of B J. Lang. The assignment of solo parts is as follows:—*Jaquino*, G. W. Want; *Marcelline*, Mrs. H. F. Knowles; *Rocco*, Carl Martin; *Florestan*, Charles R. Adams; *Pizarro* and *Fernando*, Georg Henschel; and *Leonora*, Dora Henninges. Miss Henninges is an American singer, and has sung the part of *Leonora* with success at the recent "Opera Festival" at Cincinnati, Ohio. The mixed chorus will number two hundred voices, and the male chorus one hundred, invited from the private singing clubs of Boston.

IMAGINE dignified, stately Myron W. Whitney descending to the clown's arena! In "The Czar and Carpenter," when given in Boston by the Ideals, he forgot the power of his magnificent voice, and, as the burgomaster, pretending he could not reach a very low note, motioned to the bassoon-player in the orchestra, who gave the note, when the burgomaster opened a purse in his hand, and offered a coin to the accommodating member of the orchestra. Of course it raised a laugh, but such silly tricks should be left to the so-called artists who are forced to rely upon a clown's capers to gain the applause that a true artist is not compelled to look to.

ROSE STEWART lately sang with the Zither Club at Turner Hall, and astonished all who have not heard her lately. A great success was made in rendering Bach's "Air and Variations" sung here at the Peace Jubilee by Madame Pescha-Leutner, and for an encore she gave "Douglass, Tender and True," both with fine intelligence, the first with great brilliancy, and the last with a tenderness that was remarkable for one so young. For her closing piece she sang Arditi's "Fior di Margherita," and for an encore gave Gounod's "Slumber Song," playing her own accompaniment, which she suited to the best expression of her voice in a charming manner.

ADELINA PATTI is appearing in opera, as the April FOLIO appears, at the grand hall of the Mechanics' Building, under the direction of Henry E. Abbey, in "La Traviata," "Lucia," and "Faust," on Monday and Thursday evenings and Saturday afternoon. We have elsewhere spoken of this great artist so fully that nothing more than this simple mention is necessary. This is unquestionably the musical event of the generation.

A confirmed bad singer is often bad *in toto* because he is troubled with ingrowing tone ails.

CHICAGO CORRESPONDENCE.

Preparation for the May Festival, week of the 22nd, has claimed considerable attention. The effort to secure 1000 voices, with the parts evenly balanced, has not been an easy matter, because many of the good singers are members of other societies, including, notably, the Beethoven and Mozart, and the required number of rehearsals is somewhat taxing to those who have to work for their daily bread, and this is the class composing the rank and file of singers and musical performers generally. Mr. Thomas has been before the chorus several times, wielding the baton in place of the sub-drill master, Mr. Tomlins, and he pronounces the preliminary preparation to be in a healthy condition, auguring a most satisfactory choral performance.

Another enterprising piano firm, Messrs. Curtis & Meyers, has commenced business in this city. Mr. Curtis has been long and favorably known in the trade as the financial member of the house of Root & Sons, which was absorbed last summer by John Church & Co. The opening of their (Weber) ware-rooms was made especially noteworthy by Madame Carreno playing a brilliant programme in her usual artistic manner, and at times she seemed to surpass herself, if that were possible, special inspiration being imparted, it may be, from the very large number of musicians present. The Chicago *Indicator* is a new weekly paper devoted to musical art, the drama, and society, published by O. L. Fox & Co. It is ably edited, and the typographical appearance is beautiful. It is of late been paying its respects to the choirs of this city, pointing out errors and suggesting improvements, which would not be amiss if heeded.

The Beethoven Society, Carl Wolfsohn, director, gave Gade's Cantata, "The Crusaders," Feb. 21. Mrs. Hastreiter-Schoonhoven was the soprano soloist. This was her first appearance before a Chicago audience for a long time. This lady is a fine artist, and should be heard oftener. If she has a defect, it is in her indistinctness of enunciation. She studied in Italy several years, and appeared with success in Italian opera. She now commands the largest salary of any choir singer in Chicago.

The capital stock of our Philharmonic Society is all taken by the following well-known capitalists: N. K. Fairbank, Marshall Field, John Crerar, C. D. Hamill, Geo. L. Dunlap, Fr. Mahla, W. W. Kimball, J. P. Kelley, C. F. Pietsch, W. C. Asay, W. Larned, and Charles Rudolph. The first concert will be given in April.

The concerts given by the Hershey School of Musical and Dramatic Art, and of the College of Music, continue to aid in elevating the standard of rendering and of listening.

S. G. Pratt's opera of "Zenobia" will be sung (not acted) in June, when he will have the valuable services of Annie Louise Cary and M W. Whitney, with an orchestra, and a chorus of some 200 voices.

Frederick Grant Gleason delivered an interesting and instructive lecture in Hershey Music Hall, Feb. 15th, on "The Material of Music and Musical Forms." Mr. Gleason's theoretical and analytical acquaintance with the subject is quite sufficient to do justice to the theme.

H. S. PERKINS.

JEANNIE WINSTON.

This charming artist, the original *Fatinitza* and *Donna Juanita* in this country, and at present the leading spirit of "The Twelve Jolly Bachelors," which is being given through the West with much success, is a great favorite wherever she appears, and deservedly so. She is one of the two or three actresses in the country who can successfully personate a male character without making the fact apparent that she is a woman on a masquerading "lark."

CINCINNATI OPERA FESTIVAL.

Musically, Cincinnati has many attractions more than common. The week of Feb. 13th was one that will be long remembered by the thousands who found their way to the great temple of pleasure, and there listened with profound interest and delight to the exquisite rendering of as fine a *repertoire* of operas as was ever grouped together for a single week's entertainment.

Col. Mapleson is pre-eminent in the manage-

with such illustrious talent is as found in Her Majesty's Opera Company, together with a most kingly hall for producing grand opera, the reader may know that this city has just made a glorious success in the musical world. The spacious music hall, of which every one has heard, if not seen, opened its doors with the proper and deserved dignity of a great opera house. Once on the inside and the first important object that greets one's vision is the magnificent stage and large proscenium boxes facing both the audience and the performers. These boxes were handsomely decorated in rich colors; but without drawing too sharp a contrast with the stern simplicity of the hall itself, the artist happily succeeded in presenting a sumptuous display of graceful forms.

But now as to the operas represented. Monday evening we listened to the sweet music of "Les Huguenots," in which Meyerbeer, with the lavishness of a king, unfolds in lyric poem the story of the Catholic and Protestant war in France, which occurred in the fifteenth century. "The Huguenots," like all grand operas, will bear hearing time and again, and as the

liked." The rôle of *Valentina* is one where the requirements are great; and the dramatic soprano, Paolina Rossini, made an excellent impression, especially in the third act. The degree of enthusiasm which was manifested by a triple re-call after the curtain fell proved how much she had moved the audience, especially in the scenes with her lover, *Raoul*. The last named character was represented by Campanini, whose marvellous voice never fails him, which is evident from the fact alone that he sang in the widely dissimilar characters of four different operas during the week, viz., "Huguenots," "Carmen," "William Tell," and "Lohengrin," making a success in each. As *Arnoldo* in "William Tell," he made his first appearance, and, without question, his wonderful acting, and yet more amazing flow of rich tones, at once proved him master of the character. Campanini is a peerless tenor, and not only does he possess a voice of dulcet timbre, but the spirit and force of his action claims for him the title of the "Salvini of the lyric stage."

Tuesday evening was originally intended and was advertised for Mme. Patti's concert, but the fair diva was unfortunately suffering from a cold, and could not sing. Consequently there was universal disappointment. Her programme was then announced for Thursday's matinée, and the nature of her illness by this time not being improved, another postponement was necessary, and she did not sing until Saturday evening.

The college directors and Col. Mapleson, after consultation, arranged for Tuesday evening's programme the entire opera of "Faust," which was extra and additional to the original programme, but by no means an unwelcome change, as the opera is a favorite one, and the hall was filled to discomfort. Those who failed to hear M'lle Rossini, who made such an excellent impression on the previous evening, now had a favorable time. Though the rôle of *Marguerite* does not afford the opportunity for awakening such enthusiasm in dramatic action as does that of *Valentina*, yet her conception is worthy, and her expression, gesture, and pose a study. In the church scene the grand organ was used effectively. It may be remarked that Mapleson generously volunteered his company for this performance, and the proceeds were given to the College of Music.

At the Wednesday matinée, "Carmen" was produced in splendor, with the American prima donna, Minnie Hauk, in the title rôle. Too much cannot be said of so fine a singer, and although many of the greatest singers are foreigners, Minnie Hauk is purely American, and ranks with the best. She also appeared as *Pamina* in "The Magic Flute," and as *Elsa* in "Lohengrin." In the character of *Elsa*, she acted with excellent taste, and in the particular part when *Lohengrin* leaves on the enchanted boat, she has to express her grief in acting alone; this she did with great effect, making her face and arms speak the anguish her tongue could not utter.

ing was not only a production of the first composition of the German school which was given, but also the event of a successful *débutante* in the person of Miss Dora Henninges, who received her finishing lessons from Max Maretzek, who has charge of the College Opera School. Miss Henninges assumed the rôle of *Leonora* in Beethoven's only opera, "Fidelio;" and, although a difficult one, her success in it was marked as well as remarkable. Miss Henninges is one of the first fruits of the Cincinnati College of Music, and will be known to the musical world as M'lle Dorani. Her brilliant success here not only brings cheer to her own ambition, but also the noble institution of which she is a graduate. It must not be forgotten, in mentioning this success, to give due credit to the efficient labor of Signor Arditi, the director of the grand orchestra of one hundred skilled musicians.

Thursday evening another crowded hall awaited the rising of the curtain on the first scene of "William Tell," which perhaps is the masterpiece of the great genius Rossini. The beauty of its interpretation on this occasion will linger long in the memory of every musical hearer present.

Friday evening found another brilliant assemblage, occupying seats and all available standing room, awaiting the first notes of Mozart's "Il Flauto Magico." "Lohengrin" was presented again at the Saturday matinée, and, coupled with "William Tell," the two may be called the crowning events of a splendid season of opera. In each of these seven operas mentioned, the Cincinnati chorus formed an important feature, and did admirable work.

Saturday night brings us to Patti and her company. After the somewhat tiresome pleasure of witnessing the superb performance of a series of operas, the thousands were glad enough to have a change of programme, and thus were they presented with Mme. Patti in operatic concert. The fair diva more than redeemed herself of the disappointment felt when she delivered the soprano solos of the "Messiah" here at Christmas. So compact was her audience that hundreds standing in the rear could not see the stage at all, and had to be content with hearing her sweet voice, and only picturing mentally the grand acting in the fourth act of "Il Trovatore," which was given complete. Signor Nicolini surprised and delighted the audience by his fine acting and wonderful voice. His voice is strong, and method good, and is a much better tenor than one would expect from accounts sent before him.

The following Monday evening another immense audience assembled to hear the last notes from Patti in another varied concert, giving the entire third act of "Aida." Her warmth of dramatic impersonation received another exemplification by a storm of applause. Both concerts were charming affairs, and not the least pleasing were the little songs, "Home, Sweet Home," "Last Rose of Summer," "Edinboro' Town," and "Coming thro' the Rye," so exquisitely interpreted. Patti has made a good impression upon lovers of music, and has promised to return some time in grand opera.

As every success in art is also a success in finance, so it has been with the Cincinnati Opera Festival; and, upon a solid financial basis such as is already proven, the future of grand opera in this city is assured. Col. Nichols, of the College of Music, has exerted his every effort to give the public the very best talent procurable, and he is now numbered among the honorable and creditable doers of things profitable to the people of Cincinnati.

SAMUEL C. HAYSLIP.

A SOUVENIR.

On a once priceless morn, through the valley I strolled
To say a farewell to the blest scenes of yore;
At my left the blue waves of the Delaware rolled,
On whose bloom-covered banks I could linger no more.

And I thought of my friends and the future ahead;
What changes might come ere that summer should close,
If fate would announce that some dear one was dead,
And I plucked from the bush a bud of wild rose.

I cling to it still though 'tis withered and frail,
As a keepsake of all that was dear at life's dawn,
To recall the last time that I strayed through the vale,
Enwrapt in a dream of the summer that's gone.

W. LEON MEAD.

AUXILIARY NOTES.

Madame Ristori has arranged with the lessee of Drury Lane Theatre to give a series of performances there in July next, when she intends to play *Lady Macbeth* in English, supported by the best London company to be found.

The outlook for music is said to be very bright in Chicago. Arrangements are fast being perfected for the sixth annual meeting of the National Music Teachers' Association to be held in Chicago the first week in July next. The committee of arrangements are C. W. Sykes, F. W. Root, and H. S. Perkins, who solicit correspondence. The programme announcing the speakers and order of exercises will soon be issued.

Adelina Patti said of Minnie Hauk lately, "She is a true artist. I regard her as the superior of Gerster in every respect. You see, Miss Hauk not only has the voice and the power and ability to use it, but she is an actress. She acts from the heart. Ah! Monsieur, that's the great point. An opera-singer must not only sing, but she must act and portray the character with emotional intensity. All this Miss Hauk does."

The Chicago *Morning News* says of Anna Dickinson, "We say, most emphatically, that Anna Dickinson's appearance as *Hamlet* in Chicago was a success, a most gratifying unequivocal success, and all the profession knows what a Chicago success means. It means a triumphal march through the theatrical world, with a big bank account at the end of it, and it should be a matter of pleasure to every one to know that the brave, big-hearted big-brained little woman has lived to achieve it."

PASSING SHAKES.

In Boucicault, the "Co." is "French play."

Cincinnati has the gall; that is, Kate Gaul is teaching in the Cincinnati College of Music.

Nellie Bangs, a Western pianist, is said by a correspondent of *Music* to "lack power." Then why that name?

The New York *Sun* says that Anna Dickinson, in "Hamlet," walks in "unaccustomed legs," whatever they may be.

"My Soul to God My Heart to Thee," is the name of a song. "My Sole to Thee," eh? It might have been utilized by the angels when they "danced before the Lord."

John T. Raymond is the happy father of a new boy, born at Mobile, last Monday.—[*Ex.*] When that child gets the colic some night, John will think he is the father of an old boy.

The *Musical Herald* says of H. S. Perkins' "Corn Bread" quartette that "it is marked moderato, but we think should be sung corn amore." But in no mealy-mouthed manner.

There was nothing mean about Shakspere. He gave "Measure for Measure."—[*New Orleans Picayune.*] And "As You Like It." [*Boston Transcript.*] Though he made "Much Ado about Nothing."

Nat Goodwin recently gave "Hobbies" for the thousandth time in Chicago, and gave each member of the audience a box of taffy. Nat always did give his audience taffy, but we presume this was the "truly" article.

The Boston *Herald* wants to know "if the æsthetic movement began when the negro minstrels sang, 'I feel just as happy as a big sunflower,' some years ago?" Certainly; and afterward "Lily Dale" boomed it along.

The new whistle on an organ factory, at Washington, N. J., is what is known as a steam gong, and it is said can be heard a distance of thirty miles with the wind in its favor.—[*Ex.*] We should imagine that such a whistle as that would have nothing but the wind in its favor.

There are seventeen "Bald Mountains" in the United States. As the mountains can't come to the ballet, the ballet should be considerate enough to go to them.—[*Philadelphia Evening News.*] This is the reason, probably, why wood-nymphs were generally found in mountain forests.

Herr Schott is a great exponent of the Wagner theory. He ought to be a big gun, and raise a great deal of noise and smoke.—[FOLIO.] Canons must be his fort.—[*Score.*] His wonderful execution is, perhaps, best shown behind a piano-forte.—[*Richmond Baton.*] We are glad to hear such good reports.

Clara Louise Kellogg is going to get married and open a boarding-house. We judge so, at least, as she recently went to a proscenium box between the acts in order to tell some friends that she had just learned how to make "the loveliest hash any one ever ate."—[*Philadelphia Evening News.*] There is no doubt but that she has been making hash of her reputation lately.

REVIEW OF RECENT CONCERTS.

Finis coronat opus, which may be freely translated to mean that the various *opuses* which the Boston Symphony Orchestra have been performing have come to an end. What a series it has been! Not only have numerous new works been given, but a great many decidedly new readings of old works have been heard. Besides this, Beethoven's birthday was celebrated by giving a programme of his works; Mozart's, by giving a symphony and overture; and Henschel's by giving—a silver salad set!

The orchestra has made music for the critics, and the critics have made music for the orchestra and the leader, and just now the latter performance is becoming *presto agitato, feroce*, and *con fuoco*, for Mr. Henschel, aided by Mr. Higginson, has evolved a scheme which may advance the efficiency of his orchestra a little, but which will, if carried out, be detrimental to the growth of music in Boston, besides being disastrous to the musicians, pecuniarily. The plan is to engage the entire time of the musicians four days in the week, which would leave three days (one being Sunday) for the Harvards, Philharmonics, Apollo Club, Boylston Club, Handel and Haydn Society and other organizations to get in their orchestral performances and rehearsals. Some of these must cease orchestral concert giving, or must obtain players from New York if the scheme succeeds. The musicians are also requested to give up dance-playing and other engagements which interfere with their art-development, but foster their pocket-books.

The musicians have been offered no very princely sum for the sacrifices demanded, Mr. Henschel evidently believing that they should follow his own example, and make art, like virtue, its own reward. The whole proposition was strengthened by the intimation that if the Boston musicians did not accept, others would be brought from Germany to fill their places. I should be sorry to find the high standard of German music in Boston if it needed to be accompanied by the low standard of the musical salaries of Boston.

The final concert of the

BOSTON SYMPHONY ORCHESTRA

for this season was given March 11, and attracted an enormous audience. Prof. Paine's prelude to "Œdipus" was given under his own direction. The musicians did not play very steadily, being unaccustomed to the undemonstrative, quiet beat of the conductor; but there were no great inaccuracies, and the work and composer were received with deserved enthusiasm. One of Mr. Henschel's vocal works was well received. The great attraction was, however, the 9th Symphony of Beethoven. The execution of the music was, as a whole, good, although there were some distortions of time, and a great deal of sputtering in the horns, in the second and third movements. As to the vocal part it was as well done as we can hope to have it, at present, in Boston. Mr. Adams sang very well until the final portion of the work, when his voice became tired, and broke Mr. Cirillo sang clearly and with fine method, but lacked breadth in the bass solos. The ladies, Mrs. Humphrey-Allen and Miss How, sang well, but also showed signs of exertion before the end was reached. In the chorus were many eminent artists, who found quite enough to do in singing this unvocal work. It is triumphant, Miltonian, Titanic, if you will, but so unsingable that the symphony is often more enjoyable with the final movement left out. I must say, however, that the performance was better than the last one, some two years ago, at the Triennial Festival. Mr. Henschel received a perfect ovation at the end of the concert. The public are ready to swear by him even if he should turn a Beethoven symphony into a quadrille. I feel deeply sensible of the good musicianship which is in the man; I admire his taste in singing, his well-balanced piano-playing, his poetic musical compositions; and I have found much that is good in his conducting, but this unreasoning enthusiasm is not beneficial either to the public or its object. There have been many faults in the works of the past season, and Mr. Henschel is a growing, not a finished conductor. The public must not forget that the Berlioz "Requiem," the Wallenstein Symphony, Raff's "In Summer" Symphony, Chadwick's Symphony, David's "Desert," and many other works have helped to make this season a notable one.

The Harvard Symphony Concerts have been more interesting than ever before, although the number was diminished this season. Mr. G. W. Chadwick's Symphony was given under the composer's own direction at the fourth concert. It is a work which stamps Mr. Chadwick as entitled to a place in the front rank of American composers. Its finest movements are the second and third, chiefly from the fact that "development" of themes in the other two is somewhat prolix, and a rather strong smell of the midnight oil hovers over the last. The scherzo is particularly dainty, and must please musician and music-lover alike. The themes of this movement are well chosen for good contrast, and are also original in melody and treatment. The adagio has also a romantic melody finely brought out against a contrapuntal accompaniment. There are some dramatic and mysterious effects of strings and tympani in the final movement, and a bold cadence for tympani alone is startling. At this concert a very melodious duett was sung by Mrs. Humphrey-Allen and Miss Marguerite Hall. It was from Berlioz's "Benedict and Beatrice," and was as simple in its vocal construction as the other works of the master are complex. It is almost wholly in thirds and sixths; but the color of the orchestral accompaniment saves it from becoming too Campana-like. Its finale, for orchestra alone, is very beautiful. The execution was good, although one might have wished better blending of the voices, and Miss Hall has not yet cured her propensity to use the tremolo. The final concert gave a Schumann Symphony, and Prof. Baermann as piano soloist in several selections, including the fourth Beethoven concerto, in which he made his Boston début. Among all the pieces which this excellent pianist has played here, I doubt if there is one in which he has attained such a great success as in this. It is the perfection of concerted playing, being free from exaggeration, constantly *en rapport* with the orchestra, and presenting an artistic whole rather than a mere exhibition of virtuosity. Prof. Baermann will probably remain in Boston for a long time yet, perhaps even permanently. He is announced to appear in the opening concert of the Boston Symphony concerts next season It rains pianists on Boston just now, for in addition to the large number already here, a new one has come. Miss Marie Heimlicher is possessed of much brilliancy of touch, a fine staccato, and good phrasing, but her legato passages are not as uniformly excellent, and when performing with orchestra she is apt to blur somewhat in heavy passages. She created great enthusiasm on the occasion of her début, and since a first appearance is not always a safe criterion, I will defer extended comment.

The performance of Paine's first Symphony (C minor) at the Philharmonic concert comes just too late for analysis this month. The concert of the Boylston Club, at which Felicien David's "Desert" was performed, was one of the best ever given by that society. The work is full of interest, and in some passages, such as "The Storm," and the "March of the Caravan," very picturesque; the peculiar rhythm of the latter gives a graphic picture of the tread of the camels and the onward progress of the troupe. Paine's "Realm of Fancy," performed at this concert, is one of the daintiest of cantatas, and proves that the composer possesses grace and lightness, as well as the dignity which all have admired in his symphonies and his Œdipus.

Space forbids further detail. The last concert of the Apollo Club presented no new features, but was admirably made up and finely executed. The Petersilea-Campanari concerts have been the best chamber-concerts of the season.

The end of the season has not yet come, even though the orchestral concerts are beginning to thin out. Patti, Fidelio, the concert for the Russian refugees, Joseffy (with a big ?) Baermann recitals, Liebe's violin recitals, Arthur Foote's trio concerts, etc., etc., promise to keep matters quite lively for a long time to come. It begins to look like an overdose.

LOUIS C. ELSON.

PASSING SHAKES.

L. P. Wheat is a Virginia pianist Should not think he could give an oat its proper expression.—FOLIO. This Virginia Wheat has produced musical flours that would stand transportation to any climate. His "Lullaby" is a high grade, family flour.—[*Richmond Baton.*] He probably has a good ear for music You will hear this Wheat by-and-by.—[*Boston Commercial Bulletin.*] Certainly, if you keep your rye on him.

It is a sad but true fact that the range of a voice cannot cook a dinner.—[*Musical Herald.*] If it is a very bad range, it has been known to "cook" the "dinner" of bad music.

WILLIAM W. GILCHRIST.

Mr. Gilchrist was born in Jersey City in 1846. While yet a child he removed to Philadelphia. He began his musical career some sixteen years ago, under Mr. Clark, in the choir of the church of the Holy Trinity. About that time he became the leader of a musical society known as the O. M. S. (Our Musical Society). This may be called Mr. Gilchrist's maiden effort in the line of society leading. He afterwards became identified prominently with musical circles in Philadelphia. About three years later he removed to Cincinnati, but was soon recalled to take the position of choir master in St. Clement's Church, Philadelphia, and his active musical career then began. He was very quickly recognized as a superior teacher. Besides composing the music to the Forty-sixth Psalm (the prize music), he is the author of other fine choruses, and so forth. He is now the leader of the Amphion Club, of Germantown, the Mendelssohn and Arcadian Clubs, of Philadelphia, which are the most prosperous societies in that city; and on Feb. 8, 1882, these societies gave Mr. Gilchrist a grand reception at the Academy of Fine Arts. Mr. Gilchrist composed the music for the Forty-Sixth Psalm for the grand May Festival to be held in Cincinnati; and he has just cause to be proud of his conquest, because there were a large number of other competitors, including the best talent in the United States. The composition consists of fifty-two pages of orchestra music; and it will occupy about forty-five minutes in the singing of it, and it will be sung by two thousand voices.

M. L. Finchel, Jr.

EARLY NEGRO MINSTRELSY.

A writer in the *Musical People* says that negro minstrelsy "commenced with the assistance of burnt cork about the year 1836, the originator of it being T. D. Rice—old 'Daddy Rice' as he was known in after years. He was the first man who ever blacked his face for the purpose of portraying the characteristics of the American negro. His specialty was to dress so as to represent an old 'plantation darky' and with blackened face and shuffling gait appear before the audiences in the different theatres of the country and sing songs in the peculiar dialect of the Southern negro. After meeting with much success in the principal theatres of this country, he crossed the ocean and sang in all the cities of English-speaking Europe, creating intense excitement throughout England with the song known as 'Jim Crow.'

"'Wheel about, and turn about, and do just so,
Ebery time I wheel about I jump Jim Crow.'

"His specialty meeting with such success at home and abroad, he soon had plenty of imitators. Among the most successful ones were Cool White, Edwin P. Christy,—afterwards the founder of the celebrated 'Christy Minstrel's,—old Dan Emmet, Joe Sweeney, Richard Ward Peel, Francis Marion Brower, William Whitlock, and others, most of whom deviated from the habit of Daddy Rice inasmuch as they usually travelled with circuses and gave their delineations in the ring, singing—as does the clown of the present day—between the acts. Their songs were few and of the same character, including Rice's 'Jim Crow,' 'Heigh, Come along Jim along Josie,' 'Old Dan Tucker,' 'Dandy Jim ob Caroline,' 'Coal Black Rose,' and one or two others. This style of negro performance was all that was attempted until the return of Rice from Europe in 1841. Then was brought out the first American opera ever written. It was written by Daddy Rice, and was brought out at the Bowery Theatre, New York. The characters were intended to be played with black faces, and the piece was entitled, 'The American Opera of "Oh, Hush!"' To say the least, the music was original, and was the source from which sprang several popular negro songs, among others, 'Coal Black Rose,' which was sung as a solo and chorus in a serenading scene, the chorus being as follows:

"'O Rose, you coal black Rose,
I nebber lubbed a nigger as I lub you, Rose.'

"Undoubtedly many will remember the old song and its popularity, as well as 'Dandy Jim,' and others of which I shall have occasion to speak hereafter. We now come to the following winter of 1842–3, at which time was organized the first 'minstrel troupe' that ever existed, and was known as 'The Virginia Minstrels,' and was made up of four of the negro delineators previously mentioned, as follows: Frank Brower, Billy Whitlock, Dick Pelham (Peel), and Dan Emmett."

PASSING SHAKES.

Solomon's new opera is "The Vicar of Bray." We suppose that its key is the donkey.

"Hopkins of Hopkinsville," a new play, is no relation to Hopkins of the Windsor.

"Kellogg has deferred her intended marriage," says an exchange. "Deferred" is good.

A member of the Cecilia Club of Buffalo is named Tubbs. He ought to be able to compass a stave.

Harry: "Where was Fanny Beane born?" Don't know; but probably in Boston. She is clever, and then that name.

Probably one reason why dramatic performances usually take place in the night is because then we have the "star"-light.

The *Globe* musical critic recently headed his department "The Reigning Art." There *was* a regular shower of music that week.

That cranky Chicago minister thinks that comic opera is "a legacy of the devil." Mistake: it is a leg-a'-see of the pretty girls.

We see by an exchange that "the Comley-Barton Company will soon revive 'Pinafore.'" But what will revive the Comley-Barton Company?

Christine Nilsson's sight has been greatly impaired by her constant crying over the illness and death of her husband, and she is compelled to wear glasses. But this is not the first time that grief has driven a person to a refuge in the glass.

AUXILIARY NOTES.

Rossi was a financial failure in Chicago.

F. Roena Miller has removed to New York.

M'lle Rhea's real name is said to be Hortense Lorette.

Louise Searle has joined Hess's Acme Opera Company.

Spaulding's Bell-Ringers will be in Boston the last of the month.

"The Lily of Killarney" has been given in San Francisco recently.

Patti was recalled twenty-seven times at a concert in Philadelphia.

Anna Dickinson is getting dangerously near. She appears in Philadelphia this month.

"Youth" had a great success at Baltimore, as given by the Boston Theatre Company.

Salsbury Troubadours return to the Globe Theatre for a week's engagement on April 10.

A new version of "Aladdin," it is said, will be brought out at the Boston Museum in June.

Sol Smith Russell will appear at the Boston Museum for a fortnight about the middle of May.

Lizzie Harold, the first *Buttercup* in America, will return to the Boston Museum next season.

"Our Boys" received its two thousandth performance in the English provinces at Bath recently.

Maggie Duggan has joined Jones' Boston Opera Company, which has been singing in the Provinces.

Madame Judic has made a great success as a bugle-player in the opera of "Lili," lately produced in Paris.

Joseph Jefferson and Mrs. John Drew will produce another of the old comedies for next season's starring tour.

Elwyn A. Barron, of the *Chicago Inter-Ocean*, is said to be engaged on the libretto of a comic opera. Shake!

Alfred Wilkie sang "Cujus Animam" at Grace Church, Chicago, one Sunday morning, recently, to great satisfaction.

George W. Chadwick, the musical conductor of the Greek play, "Œdipus," has set Miss Mulock's "Mill Song" to music.

Richard Wagner is about to depart for Greece, to compose the music of a new opera drawn from heathen mythology.

Adelina Patti will appear in opera in Philadelphia, at the Chestnut Street Opera House, on March 27 and 31. She sails for Europe April 5.

Woolson Morse, the composer of the music of "Cinderella at School," has nearly completed a new opera, entitled "Madame Piper," which is based on the Mother Goose nursery rhymes.

The Haverhill Choral Society, under the direction of S. B. Whitney, gave "Creation" on Tuesday evening, March 14, with the assistance of Mrs. Knowles, Charles R. Adams, D. M. Babcock, and the Germania Orchestra. The Choral Societies at Andover and Exeter, also under Mr. Whitney's direction, gave concerts on the 9th and 22d, respectively. Charles R. Adams assisted at the latter concert.

THE MUSIC THAT SELLS, AND THE PEOPLE WHO COMPOSE IT.

In a brief *resúmé* defined as to scope by the heading of this article, touching slightly upon the personalities of the people included in its mention, which are always interesting to even those least inclined to gossip if handled in a decorous manner, it is not inappropriate to mention first Charles D. Blake, who is undoubtedly one of the most popular composers of instrumental music in the country. His "Clayton's Grand March," published a few years ago, has had a steady sale since, and, as may be imagined, has now reached a circulation that is marvellous, and is still one of the best selling instrumental compositions, not only for the pianoforte, but in its band and orchestral arrangements meeting the wants of out-door concerts in the summer, and indoor entertainments in the winter, where orchestral music is called into requisition. His "Waves of the Ocean Galop" is also a popular composition, as well as his "Shepherd's Evening Song," besides several concert galops, transcriptions, and so forth, his transcriptions of several of C. A. White's songs being immensely popular, the one on "When The Leaves begin to Turn" selling as many copies as Mr. White's original song, which was and still continues to be one of the marvels of the day. A recent composition of Mr. Blake's, that seems entering upon a like career of prosperity, is his "Paris by Gaslight Waltzes."

T. P. Ryder, who is one of the best-known composers of Boston, is most popular in his transcriptions, his "Chanson d' Alps" being possibly the most extensively known, being played everywhere, and liked for its brilliant runs and showy effects, though its solid qualities prevent its running into the sensational at all. His "Nearer, My God, to Thee" in one direction, and "The Old Oaken Bucket" in the other, are both popular, and show the wide range that his imagination takes. His most recent transcription is of "Annie Laurie," and will doubtless reach the popularity of the best known of his many others.

E. H. Bailey in transcriptions as well as compositions enjoys a great popularity. His compositions of "June Morning," "Mercedes," "The Shepherd Girl," "Shower of Diamonds," and "Murmuring Shells," are among the best known; while his transcription of "Pleyel's Hymn" is popular. His sacred melodies stand very high in the estimation of choirs, and his music to a number of popular songs is very melodious and pleasing, "Towering Steeple" and "Rolling Deep" being among his best.

J. L. Gilbert occupies a high position as a composer of the music to a number of popular songs, the best known among them being "Bonnie Sweet Bessie, the Maid of Dundee," which has been heard everywhere, and which is so full of human feeling and melody that once heard it is immediately a favorite. "Not a Sparrow Falleth" also has a great popularity, its sale having been enormous. "There's no Time like the Old Time," a song on words sale, as also has "My Ain Bonnie Mary," and others, his Scotch plaintive feeling in several of them being very pronounced.

But the great success of the day—a success that has had no parallel in this or indeed in any other generation—has been made by C. A. White, whose triumph in the speciality of waltz songs has been something marvellous. A few other composers possibly have made a success on a single song nearly or quite equal to that of any given song of Mr. White's; but there their success has stopped generally, while Mr. White has continued, going from one triumph to another, until once in a while it would seem that the house publishing them existed for that and no other purpose. The sales of these songs can be counted by millions. Probably no other song-writer in the world has lived to see such a great demand for his works, nearly all of them dying before results were reached. His first song that struck the hearts of the people was "Dora Lane," the first piece that the then new firm of White, Smith & Co. published, and one that now is almost forgotten in the rush after novelties. His next great success was "Put Me in My Little Bed," which was followed soon by "In Her Little Bed We Laid Her" and "Come, Birdie, Come." The plaintive song of "Homeless To-night" soon followed, and then "The Old Home a'n't what it Used to Be," "The Old Log Cabin in the Dell," and "I'se going back to Dixie." It will be seen that the songs were frequently not repetitions of each other, but one would be suggested by another, and thus they stand in groups. Then followed "O Restless Sea," and "A Bird from O'er the Sea;" then "Moonlight on the Lake," "When 'tis Moonlight," "Beautiful Moon," and "When 'tis Starlight,"—a group joined first by one idea and then another. "Mother, take me Home Again" and "Only a Dream of Home" soon appeared; "When the Leaves begin to Turn" and "When the Leaves begin to Fall" then appeared; afterward "My Love's a Rover" and "The Huntsman's Horn." "Song of the Whippoorwill" has gained much popularity, and so has "No Tongue Can Tell." Mr. White's sacred quartettes have been sung everywhere, and are noted for their strong devotional feeling. Indeed the qualities of earnestness and sincerity are marked characteristics of Mr. White's music, and, with his strong human feeling and sympathy with the thoughts of the masses, give him the niche in the hearts of the people that he occupies so securely, with indications that he will retain it yet for a long time, and long continue to be the song-writer

"THE JERSEY LILY."

The craze over Mrs. Langtry, "the Jersey Lily," in no wise abates, and she continues to crowd the Haymarket Theatre night after night, though a London correspondent writes that the people "do not go to see Mrs. Langtry the actress, but Mrs. Langtry the beauty, the belle of several London seasons, the Jersey lily of the painters and the lady who was so much admired by the Prince of Wales and had her name connected with his in a public scandal;" and yet, notwithstanding the latter clause of the above quotation, we read a recent statement of Olive Logan, that "I don't think I ever saw anybody whose face and bearing convey the idea of such absolute innocence and virgin purity as do those of Mrs. Langtry." That the actress is possessed of no ordinary amount of good common-sense is evinced by a remark said to have been made to John Hollingshead, who offered her a thousand dollars a week for a month's appearance,—"I would rather have a moderate salary in a company where I could learn my profession and take a permanent position." Such an instance is as rare as it is sensible and modest, and would indicate that she has something more to her than the severe critics are willing to allow, even if we are obliged to discount largely from the extravagant laudations of her partisan admirers. She hopes to visit America at no distant day.

Emma Baker, contralto, has been engaged for the choir of the Second Presbyterian Church, Chicago.

Two of the leading Buffalo German singing societies are soon to have a "singing contest" for five hundred dollars, and as they each contain some excellent voices some fine music

THE FOLIO.

BOSTON, MASS. . . . . APRIL, 1882.

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LOOK at our twenty pages of music in this number. It would cost nearly three dollars to purchase over our or any other dealer's music-counter. And, in addition to this, look at our portrait of William F. Carleton, whose career as a singer is so well known. His latest appearance was as *Claude Duval* in D'Oyley Carte's Opera Company at the Standard Theatre in New York.

HELEN E. RICKER has removed to 74 Waltham St.

MARIE STRONG, who has been quite ill, has fully recovered, and will be able to take part in Signor Farini's chamber operas to be given this spring.

H. S. PERKINS is holding a musical convention at Cheyenne, W. T., March 21–27; and at Ogden, Utah, March 28–31. Later he has several engagements in Nevada and California.

WE would call special attention to Curtiss' patent Piano and Organ Indicator, advertised in another column. It is highly spoken of, and the great merits claimed for it are remarkable.

GEORGE D. W. LENNON, the tenor, formerly of the Orpheus Club, who has been studying and singing in con ert in and about London for some time back, has returned to Boston and will locate here.

J. L. GILBERT's song of "Noah's Weary Dove," the words of which are by George Russell Jackson, is experiencing a strong demand, in connection with other songs of his. Its air is very plaintive and sweet.

MISS ETTA WILLIAMS, of Albany, N. Y., who has a remarkably fine soprano voice, is studying with Madame Seiler, of Philadelphia. It is said that in the course of a few years she will make her début in Italian opera.

MAY LIVINGSTON is singing with great success at Koster & Bial's, New York. Among the most popular of her pieces is C. A. White's "When the Leaves Begin to Turn," which receives two or three encores nightly.

"HAUNTING MEMORIES" is the title of a song just published by White, Smith & Co., which was written and composed by Frank N. Scott, and dedicated to Stella Breese, Pittston, Pa. It will doubtless become popular.

WE learn from the Richmond *Baton* that the music committee of the Mozart Association have made arrangements with the Bernhard-Listemann Combination for giving one of their unequalled musical entertainments at Mozart Hall on the 30th of March.

W. H. THOMES, the editor of *Ballou's Magazine*, has written a new story, entitled "The Belle of Australia," which will run serially through that magazine next year. Mr. Thomes' stories of California and Australia life had a great run a few years ago.

THE Q. V. X. Club gave a parlor entertainment at Colt's Hall, Suspension Bridge, N. Y., on Feb 10, and among other features were piano-forte duetts by M. A. and O. F. Hoger, who gave the "Vicols Galop" and "Midget Polka" to enthusiastic recognition.

ALL the sacred music issued hereafter by White, Smith & Co. will be published in the form and size shown on pages 154–158 of the present issue of the FOLIO; and special efforts will be made to please choirs, to whom very favorable terms will be given.

CHARLOTTE ADELINE RYDER, one of Chicago's promising sopranos, was tendered a complimentary soirée musicale on the evening of Feb. 17. The fair débutante rendered a number of selections in fine style. The whole affair was managed by Prof. A. E. Ruff, Mrs. Ryder's vocal instructor.

"BY-AND-BY the Roses Wither," J. L. Gilbert's popular song, with words by Mary E. Kail, has taken another bound in popularity, and there is again a great demand for it, which the publishers, White, Smith & Co., have had difficulty to supply, but now they have a new stock on hand. It is one of the popular composer's best efforts.

MADAME DE' ANGELIS announces her annual concert to take place at Horticultural Hall, Wednesday evening, April 19, on which occasion two of her pupils will make their début. She will also have the assistance of Carlyle Petersilea, pianist, Howard M. Dow, accompanist, and, probably, Wulf Fries, violoncellist.

AN organ recital was given by Frank A. Pelton at the Warren Street Methodist Episcopal Church on Saturday, March 4, 1882, when selections were given from Volckmar, Krebs, Wely, Leavitt, Smart, and Read. He was assisted by Lulu L. Colson, soprano, who sang Abt's "Sleep Well, Thou Sweet Angel," and Mattei's "Hearest Thou."

THE Germania Quartette, of Boston, consisting of E. M. Bagley, 1st cornet, B. Bowron, 2d cornet, E. Strasser, clarinet and Saxophone, and Geo. W. Stewart, baritone, assisted by Rose Stewart, soprano, are on a concert tour through Northwestern Massachusetts and Vermont. It is a splendid organization, and Miss Stewart is a charming singer.

THE annual commencement exercises of the Saint Louis College of Homœopathic Physicians and Surgeons was held at Pickwick Hall, Thursday evening, March 2, 1882. The regular exercises were interspersed with musical selections from "Carmen," "Boccaccio," Waldteufel's "Brunette or Blonde," Strauss's "Flederman," Bial's "Gerster Polka," and so forth.

MISS L. E. BRADSTREET and pupils, assisted by Mrs. Edwin Gould and Master Eddie Phillips, vocalists, and Hattie Keith, accompanist, gave a concert Feb. 18 at Mrs. S. L. Gould's, Wyoming, which was a highly successful affair. The proficiency shown by the pupils shows how well their education has been looked after. Miss Bradstreet teaches the Petersilea system for the piano-forte, and is very successful.

WHITE, SMITH & CO. have issued a Romanza for mezzo-soprano, entitled "In the Greenest Growth of the Maytime," the music of which is by M. J. Messer, of Messer's Orchestra, and the words by Swinburne. Prof. Karl Merz supplies the accompaniment, and the piece is dedicated to, and will be sung by, Alta Pease. "Those who have heard it predict its popularity both in the concert-room and parlor," says the Charlestown *News*.

THE Kennedy Family gave a series of concerts in Tremont Temple the last week in February, and interpreted Scottish song and character in the most thoroughly artistic way. It was as though a truthful glance at the times and the people had been given. Their voices were natural, and just such as one would expect to hear on "the native heath." We were thankful indeed to hear Scottish songs without having thrown over them the glamour of a variety show.

HENRY J. POOLE, whose card has appeared in the FOLIO for several years past, takes high rank as a tuner and repairer of church organs. The following are a few extracts from unsolicited testimonials: One organist writes, "I heartily commend him as thorough and conscientious in his work." An organ builder writes, "He is competent and reliable." Another organist writes, "He is a gentleman who evidently understands his business, and has tuned our organ to my entire satisfaction."

C. D. BLAKE has nearly completed the score of his new opera, "The Light-Keeper's Daughter," which will probably be produced at the Casino under the management of Atkinson & Gilbert. Mr. Atkinson has purchased from Mr. Blake a half interest in the opera, we understand, and will put one or more companies on the road with it next season. It looks as though our young friend Atkinson was the *coming* manager, having already under his control "The Jollities," "Poetical Wooing," Juvenile Patience Co, and the Casino.

THE Ivers & Pond Piano Co., of Boston, have recently issued a new catalogue, illustrating several new styles of instruments manufactured by them. Particular attention is called to their improved uprights, in beautiful design of case that are unexcelled in action, tone, and matchless finish. It will undoubtedly be for the interest of all who are about to purchase a piano to correspond with this house, obtain their new catalogue, thereby getting full information as to the instruments they are manufacturing, prices, terms, etc.

W. H. STANLEY, the well-known tenor, who has filled some very successful engagements during the past few years with leading companies, including the Kellogg Opera Company, Emma Abbott Concert Company, the Dickson Opera Company, P. S. Gilmore's Band Concerts, and so forth, has decided to locate in Boston, and is prepared to accept engagements for concert, oratorio, and so forth. He has been engaged, at a large salary, for the First Universalist Church choir at Worcester, leaving Boston Saturday evenings and returning Monday mornings of each week. Mr. Stanley's address is with White, Smith & Co.

ON Saturday evening, March 3, a very enjoyable and successful Soirée Musicale was given by Helen E. H. Carter and Mrs. W. Rowell at their residence, No 51 Warren Avenue. An exceptionally fine programme of vocal and instrumental selections was rendered by well-known artists, to the delight of all present. Among the participants were Mrs. Carter, Mrs. A. G. Spring, Alma Faunce, H. C. Hopkins, J. C. Bartlett, Frank Gilder, W. H. Lee, G. B. Van Santvoord, and George W. Shepard. The singing of May Shepard and Minnie Rowell was a pleasant surprise to their friends, and a most agreeable feature of the entertainment.

A VERY pleasant reunion of the pupils of Prof. A. E. Ruff took place on the evening of March 4, at the residence of Mr. Foster, 28 North Throop St., Chicago. A good programme was presented. Mrs. I. T. Clark, Miss Brubaker and Miss Judson sang, and Master Willie Hall played two violin solos. It was highly successful.

THE complimentary concert tendered Addie C. Reed and Ina S. Carleton on the 28th inst. by Signor Farini and his class was in every respect a great success. Misses Reed and Carleton acquitted themselves admirably in their different selections, and were greeted with the greatest enthusiasm. We would especially mention Miss Reed, whose voice has undergone a decided improvement since her first appearance in these concerts. In her selection from "Mignon," she gave evidence of great dramatic ability, and we have no doubt that with earnest study she may hold a prominent position on the operatic stage. Mme. Hunking completely captivated the audience, not only by her charming appearance, but also by her beautiful and able rendition of "Ah, Fors E Lui," which demanded an overwhelming encore. We have often heard this great aria sung in our principal concert rooms by different prima donnas, and when we say Mme. Hunking sang the music wonderfully well we pay the greatest compliment to her and her master, Signor Farini. "Ah Fors E Lui," is a test to any young prima donna, and Mme. Hunking more than fulfilled our anticipations. We look forward with great interest to her first appearance on the operatic stage. Mr. Wentworth acquitted himself very finely indeed in the great aria and finale from "Lucia." His voice has increased in power, compass, and flexibility, and occupies by no means a small position amongst our Bostonian tenors. Mr. Wentworth is an earnest student, and will make his mark soon. Annie Burton sang delightfully one of Millard's compositions, her rich and full contralto voice filling the hall completely, and charming her many admirers. She has also improved since her last appearance. Marion Osgood's violin solos were played with great precision, and received deserving applause and recalls; her adagios as well as her staccato movements were given with an intellectual effect. In time Miss Osgood's bow will gain in strength and power, and we predict for her a fine career in the musical world. Of Signor Farini's performance we need not speak, as we referred to it in our previous number. We can add nothing to his already wide reputation, and will only say he is a great artist.

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No. 5, I Will Arise and go to My Father. (In F.) 15

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Friendless and Sad.

SONG and CHORUS.

Words by ELMER RUÁN COATES.

Music by EASTBURN.
Author of "Send for Mother, Birdie's dying," &c.

Moderato.

1. Friendless and sad I am dreaming, Weeping o'er bliss that has flown;
2. Queen of the Gra - ces they called me, Lov - ers were plead - ing to woo;
3. Grief is my on - ly com - panion, Pleas - ure is now of the past;

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4

Craving a heart - felt de - vo - tion, Sigh - ing for Moth - er and home.
Then came the choice of an i - dol, One that I thought would be true.
Shadows are loom - ing be-fore me, Shadows, I fear that will last.

Ma - ny were ten - der and ho - ly, Joys were per-vad - ing the air, And sweet
Old as the world is my sto - ry, Leav - ing a heav - en of light, How I've
They who would smile are now frowning, Point - ing the fin - ger of scorn; How I

love was the theme of my bal - lad, Love was the light of my prayer.
suf - fer'd in shame and de - ser - tion, Feeling my life is a blight.
used to think earth was a heaven, Now, I say, why was I born?

CHORUS.

SOPRANO.

Oh! for days of yore, Mother, love and home; Friendless and sad I am dreaming,

ALTO.

TENOR.

Oh! for days of yore, Mother, love and home; Friendless and sad I am dreaming,

BASS.

ACCOMP.

Dreaming in sorrow a-lone.

Dreaming in sorrow a-lone.

8va.

rit.

To Miss STELLA BREESE, Pittston, Pa.

HAUNTING MEMORIES.

BEAUTIFUL SONG and CHORUS.

Words and Music by FRANK N. SCOTT.

Andante con espress.

Piano.

1. Twi - light shad-ows gath - er round . . me, Swift - ly falls the gloom of night, . .
2. Child - hood, with its griefs and pleas - - - ure, With a yearn-ing heart I greet, . .
3. Life, new hopes and du - ties bring - - - ing, As up - on me falls the years, . .

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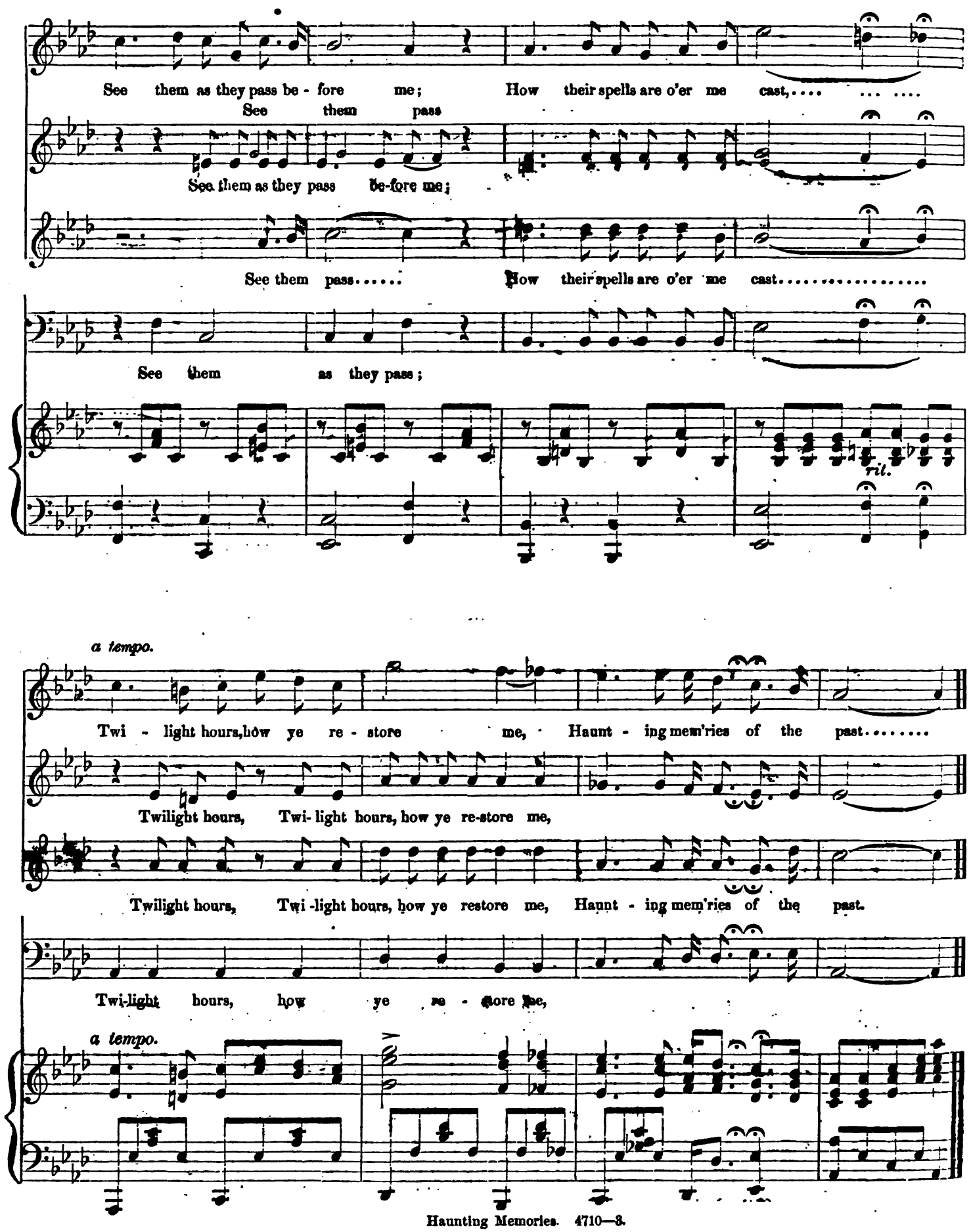
4

Mem - 'ries of the past have found . . me, Blend - ing pict - ures, dark, and light. . . .
Home, and all its hal - low'd tres - - - ures, Form a vis - ion, sa - cred, sweet. . . .
Love, its joy - bells gai - ly ring - - - ing, Grief, dis - solved in bit - ter tears. . . .

See them, as they pass be - fore . . me, Each more viv - id than the last . . . . . .
Fa - ther, gen - tle sis - ter, broth - er, How the spell is o'er me cast . . . . . .
In the so - ber twi - light set - ting, Vis - ions gath - er thick and fast . . . . . .

Twi - light shades how ye re - store me, Haunt - ing mem'ries of the past. . . .
And you gave me, saint - ed moth - - er, Haunt - ing mem'ries of the past. . . .
Thro' my wak - en'd soul are flit - - ting, Haunt - ing mem'ries of the past. . . .

5


See them as they pass be - fore me; How their spells are o'er me cast,.... ... .
See them pass
See them as they pass be-fore me;
See them pass..... How their spells are o'er me cast.....
See them as they pass;
rit.
a tempo.
Twi - light hours, how ye re - store me, Haunt - ing mem'ries of the past.....
Twilight hours, Twi- light hours, how ye re-store me,
Twilight hours, Twi -light hours, how ye restore me, Haunt - ing mem'ries of the past.
Twi-light hours, how ye re - store me,
a tempo.

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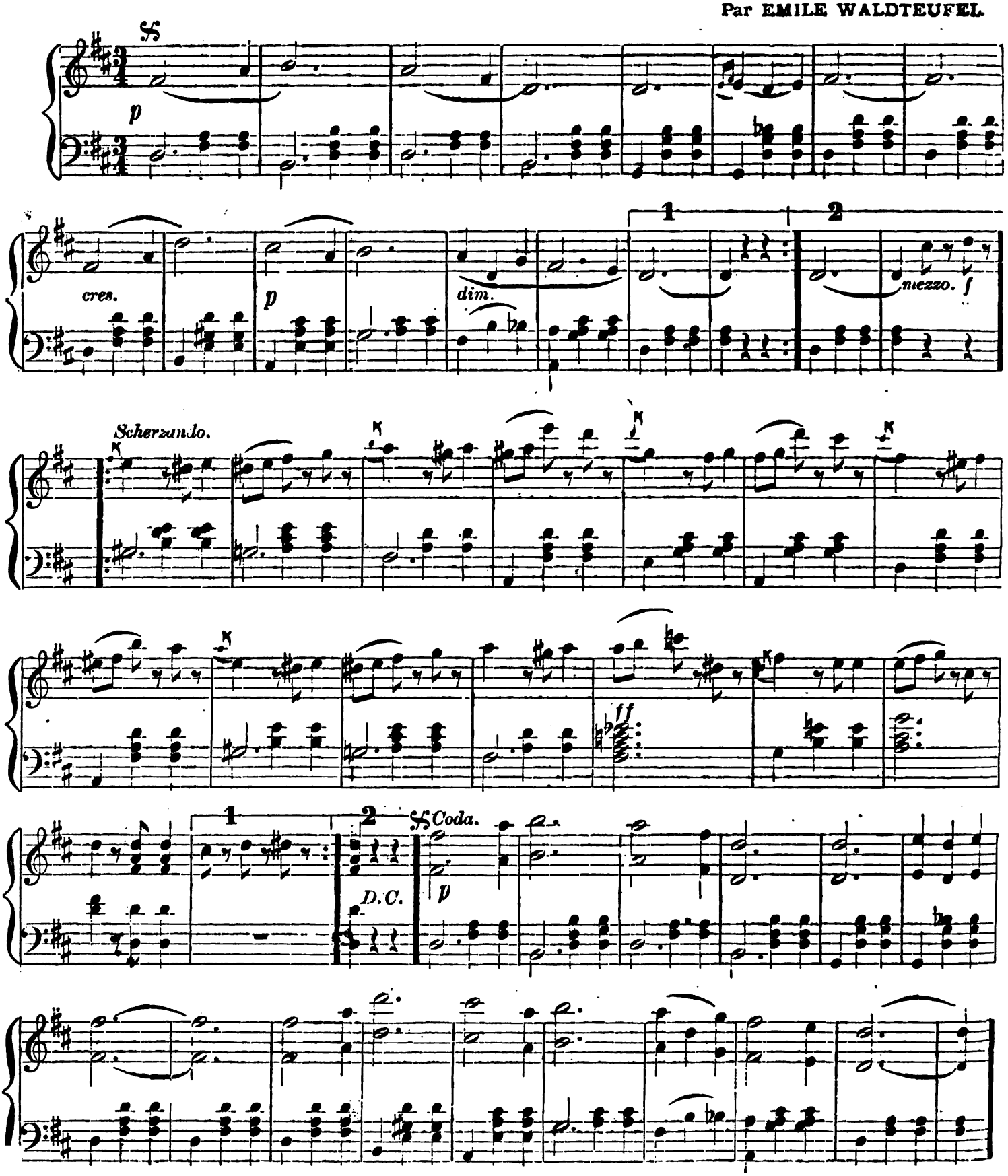

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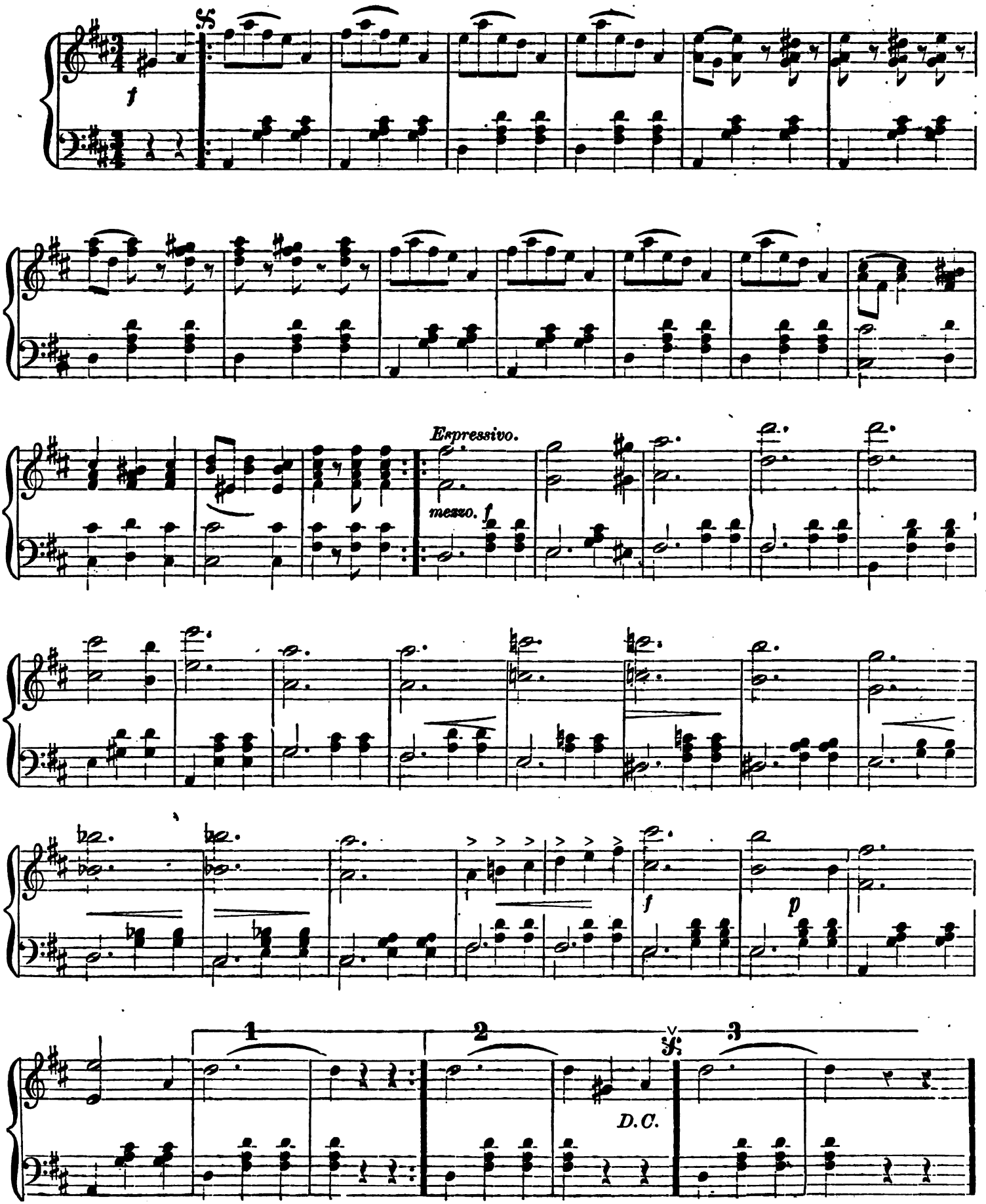

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"On the Race Course Galop."

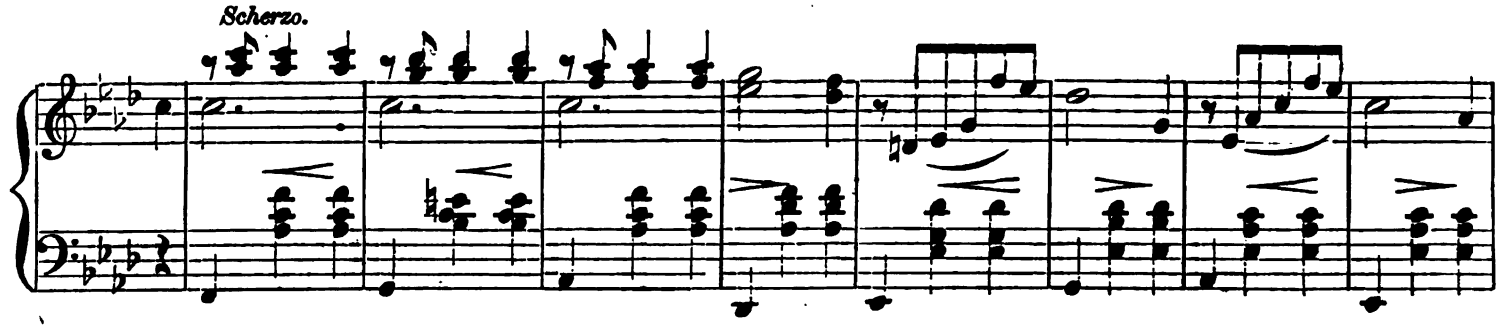
Introduction.

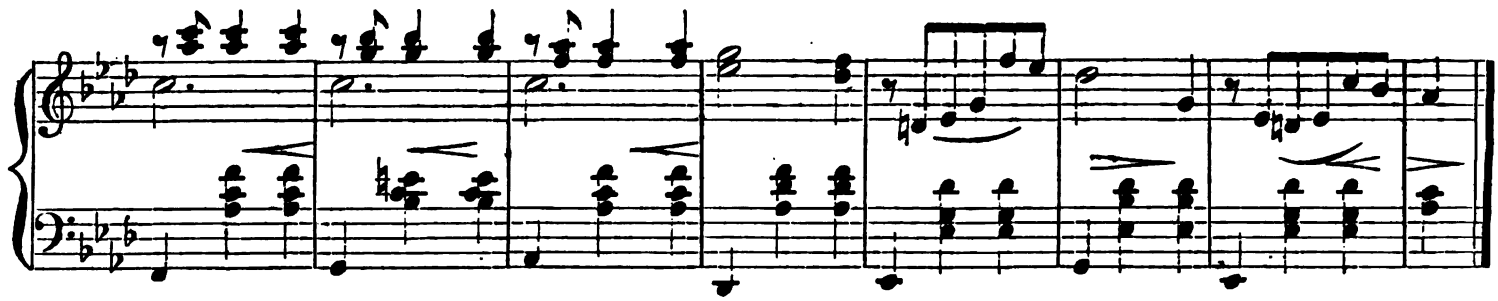
ff

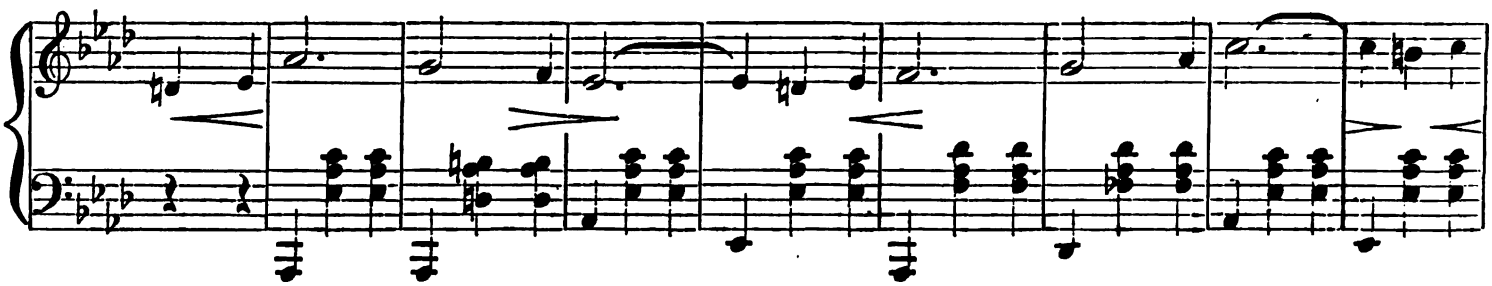
Waltz Tempo.

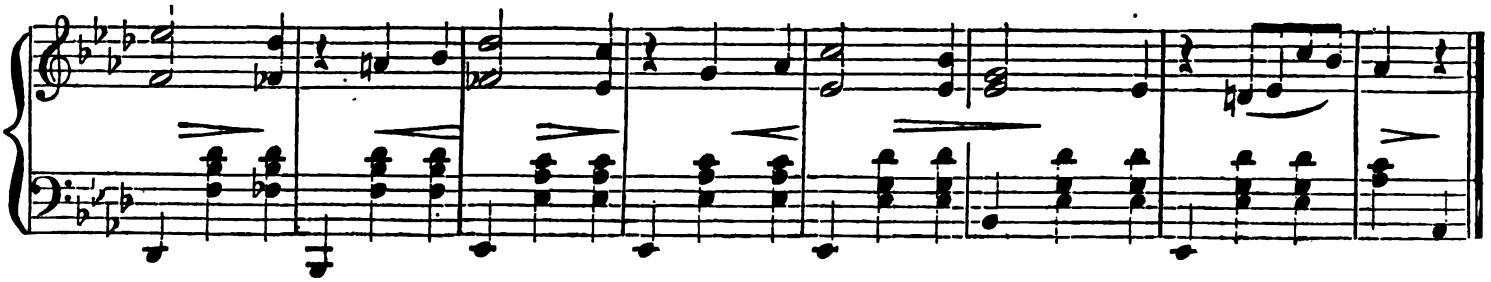
4

Scherzo.

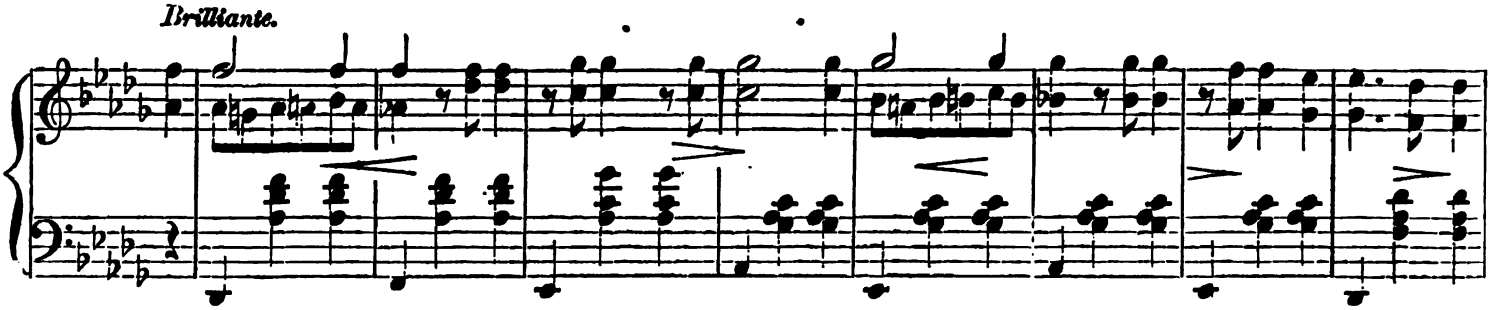








Brilliante.



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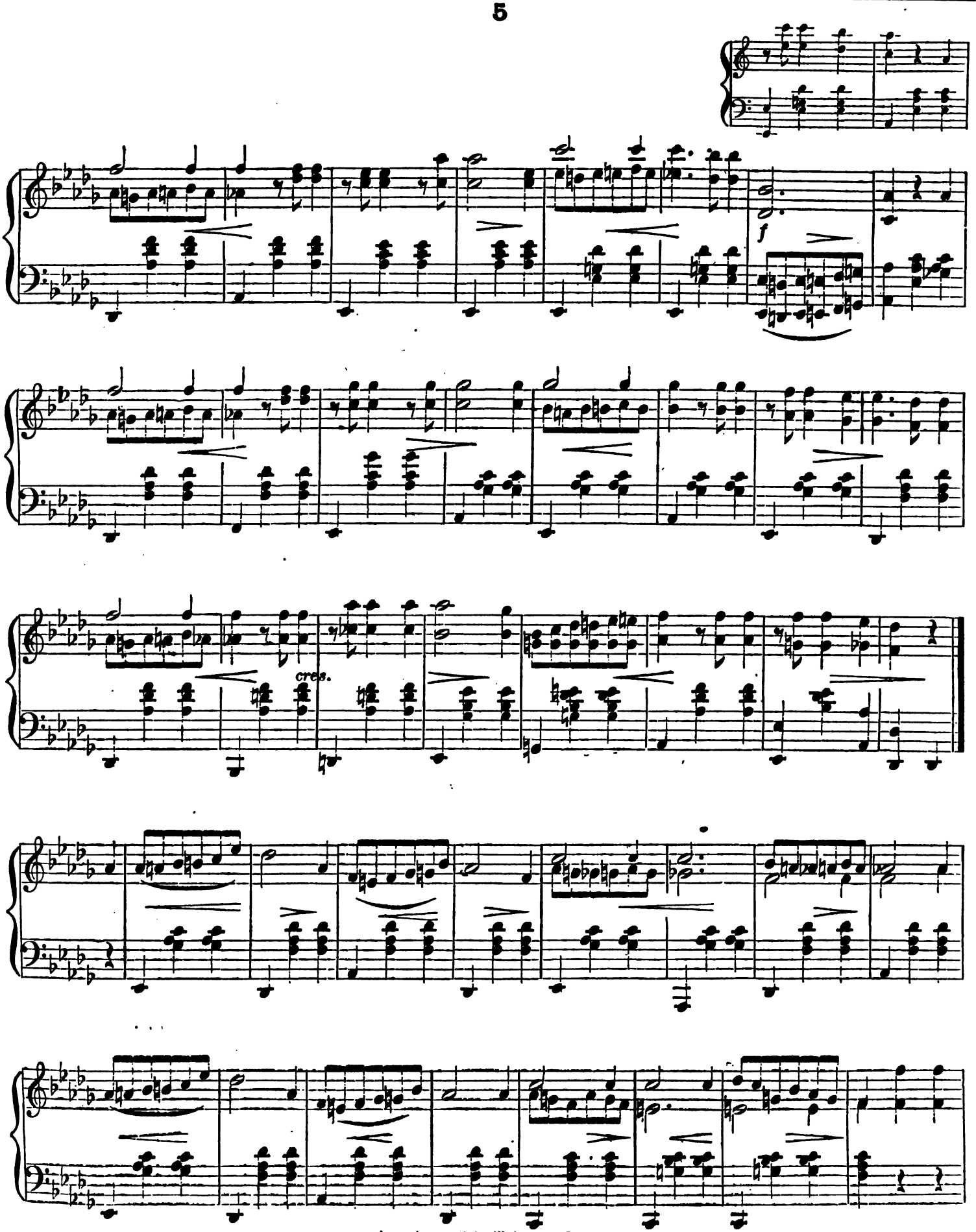

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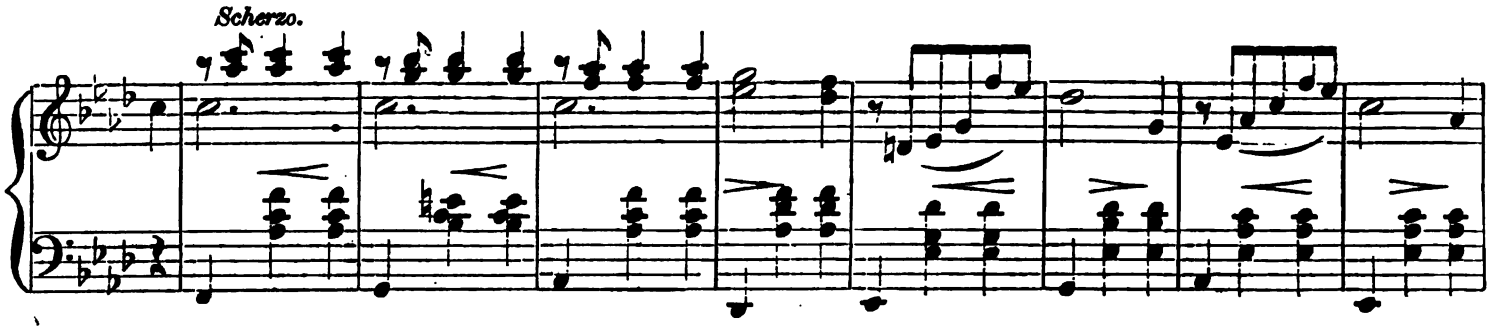
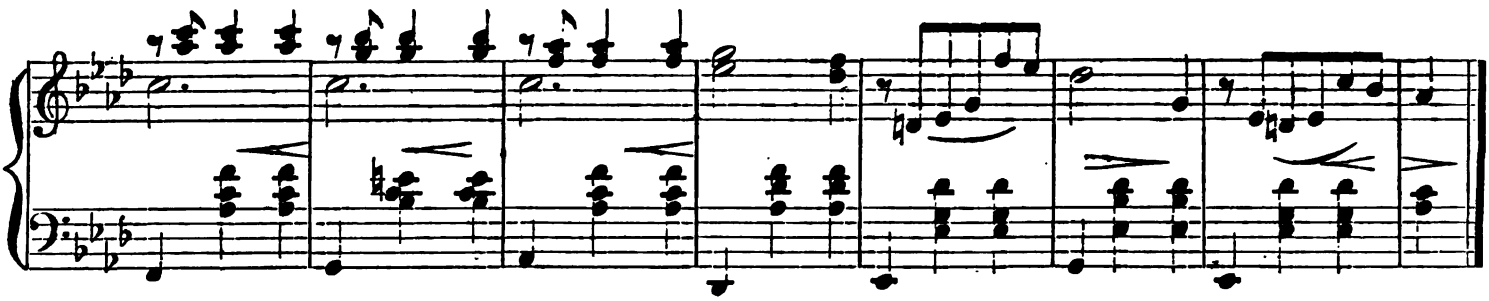
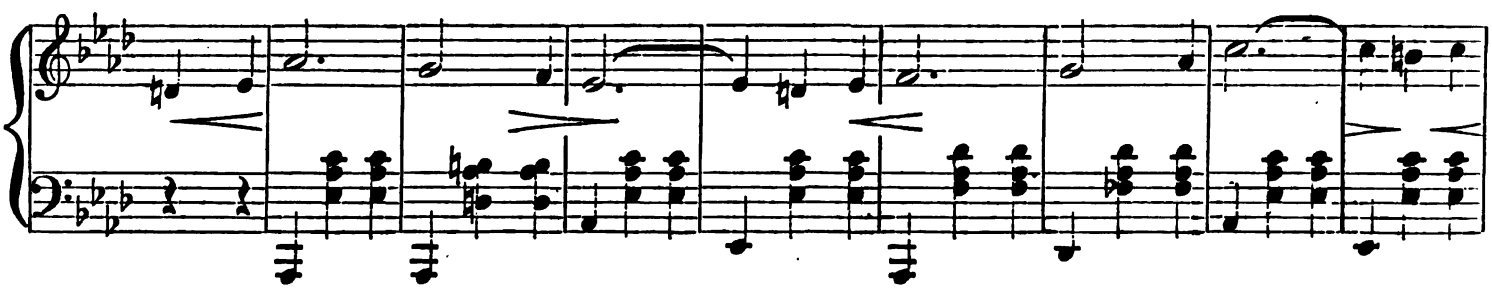
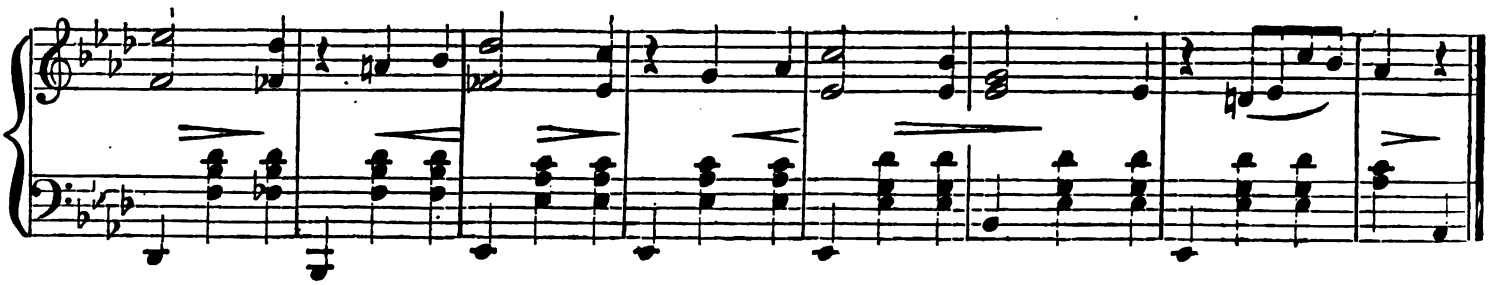
Scherzo.

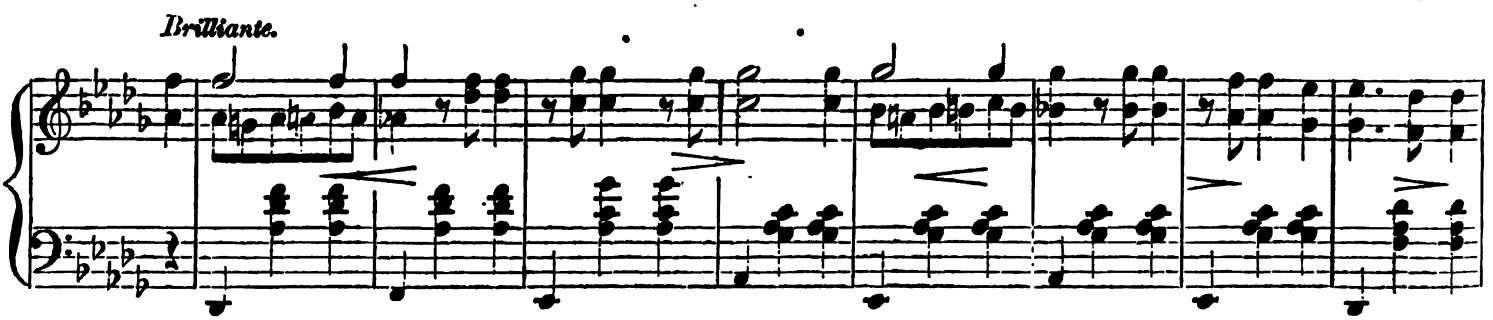








Brilliante.



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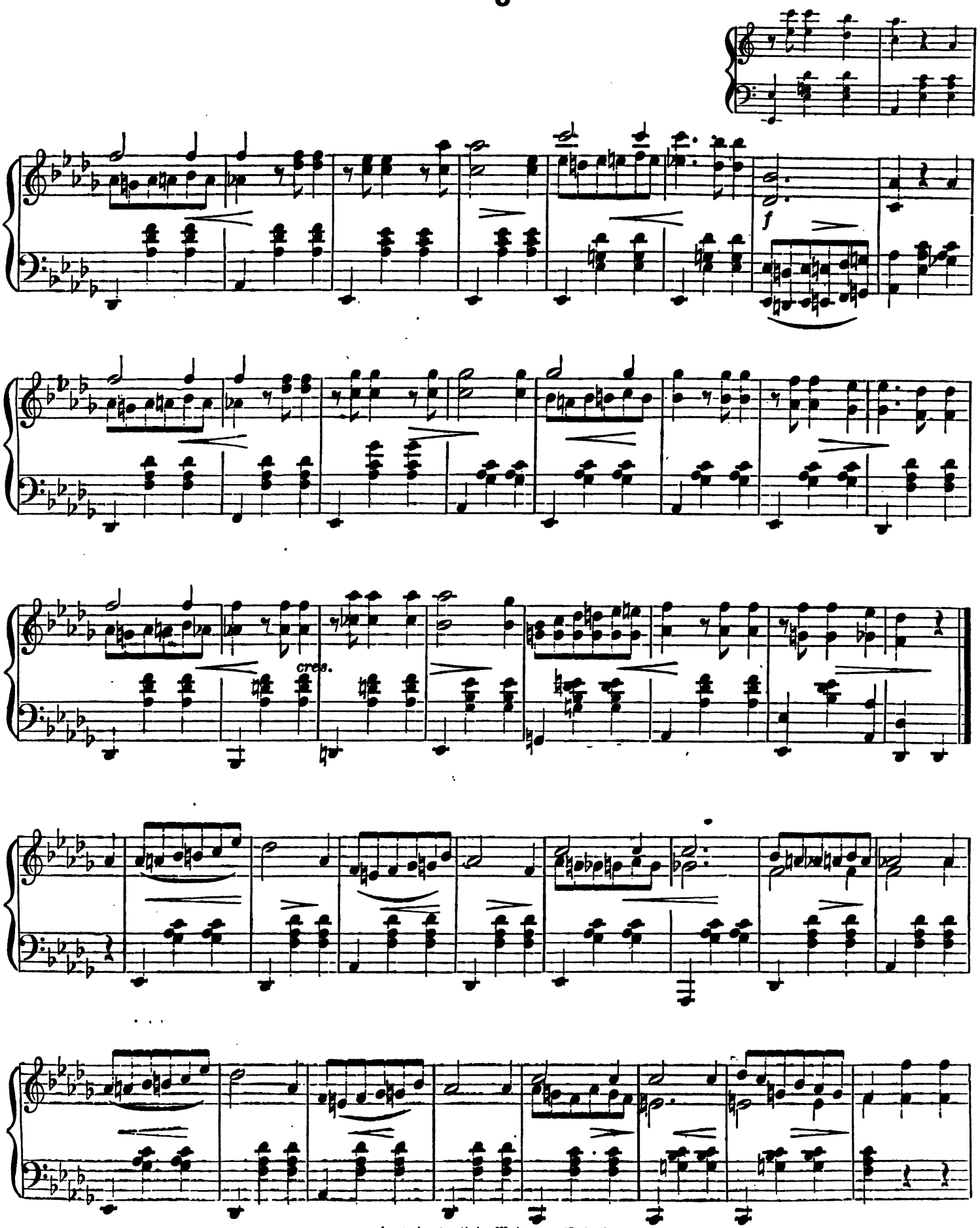


6

Brilliante.

f

cresc.

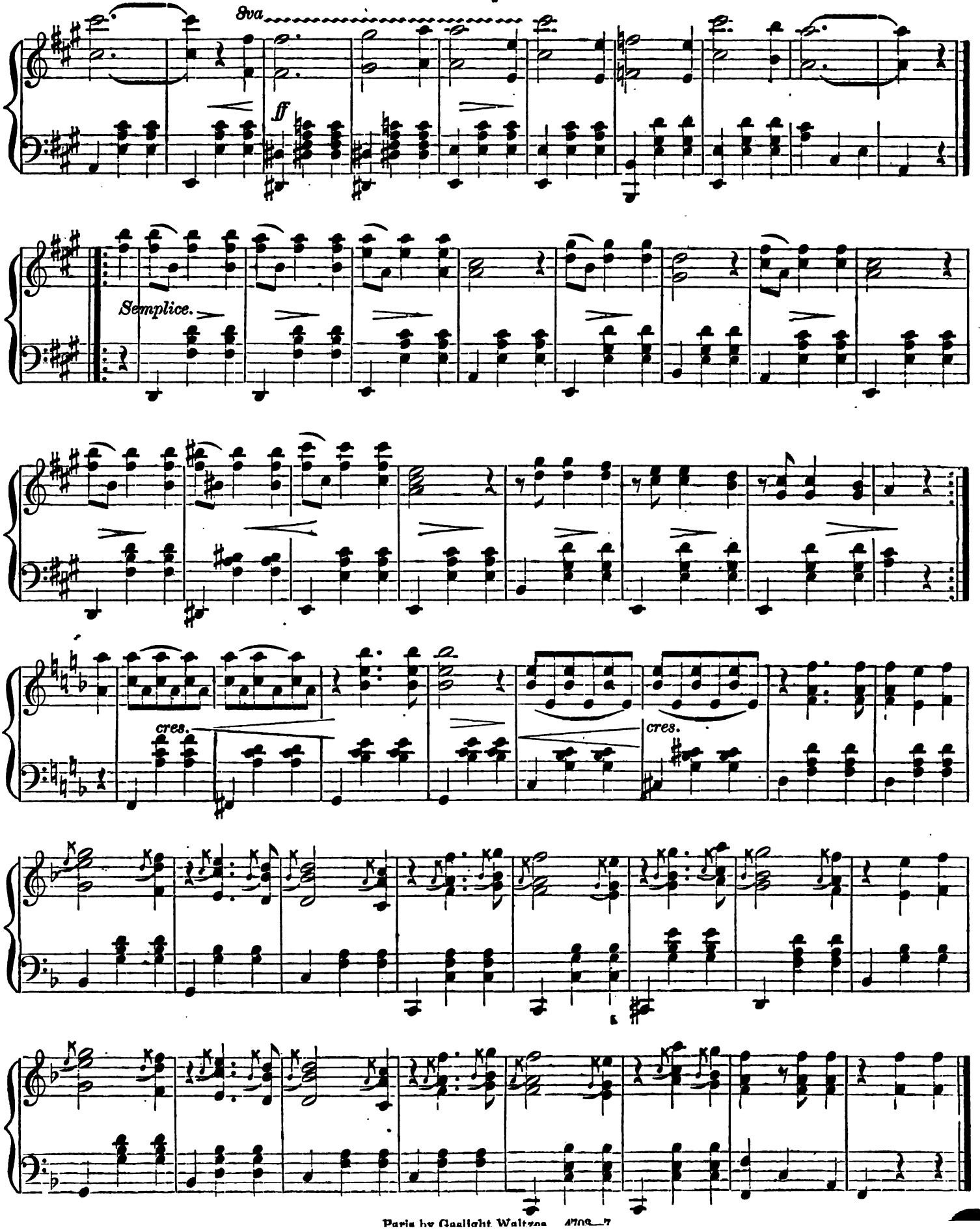
Grandioso.

f

p

f

7



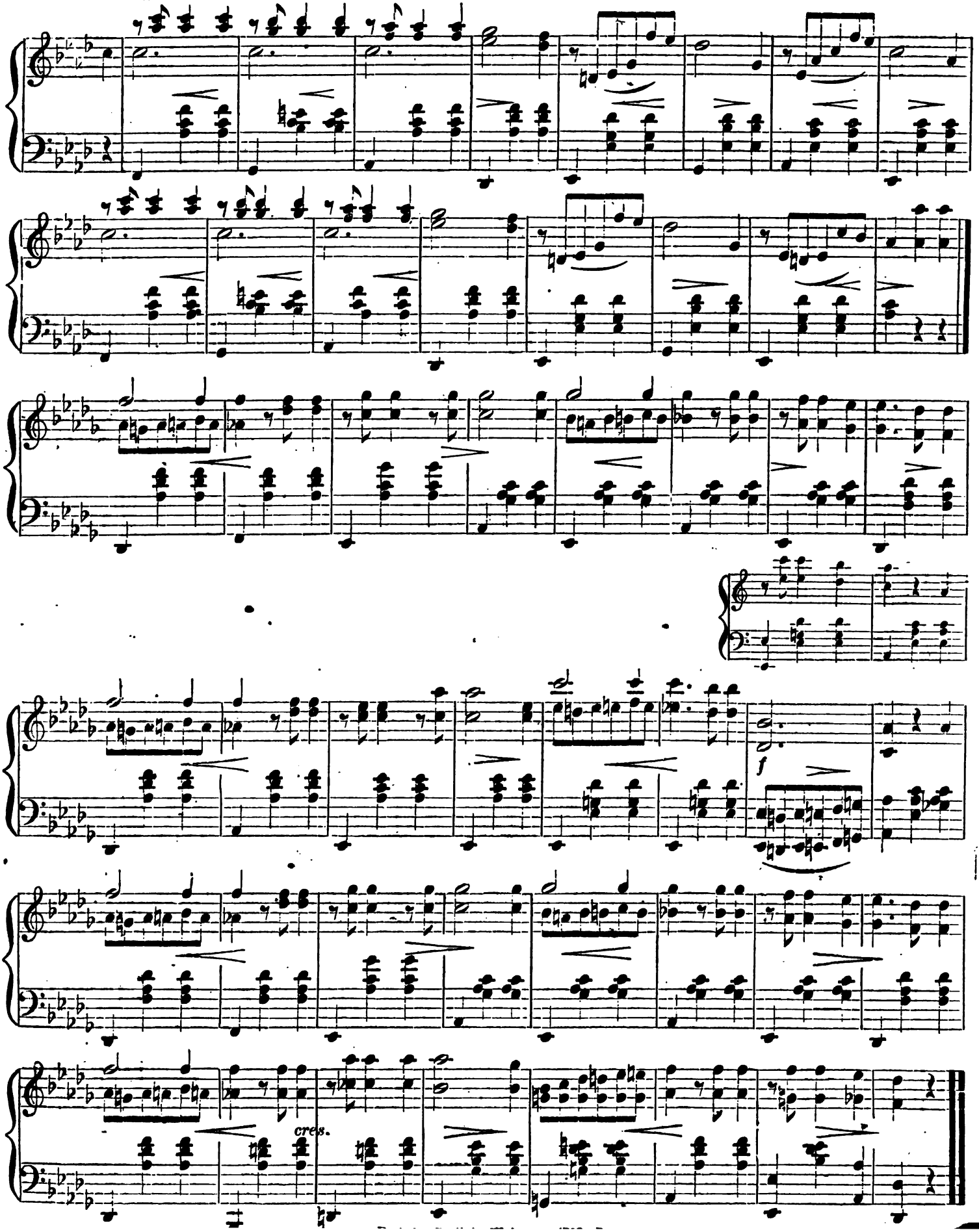
8

Brillante.

cres.

9

Scherzo.



REJOICE IN THE LORD.

(ANTHEM.) From Psalm XXXIII.

H. P. DANKS.

Maestoso.

SOPRANO. Re-joice in the Lord, O, ye

ALTO.

TENOR. Re-joice in the Lord, O, ye

BASS. In the Lord, O, ye

right-eous; for it be-com-eth well the just to be thank-ful.

for it be-com-eth well

right-eous; for it be-com-eth well the just to be thank-ful.

right-eous; for it becom-eth well Praise the

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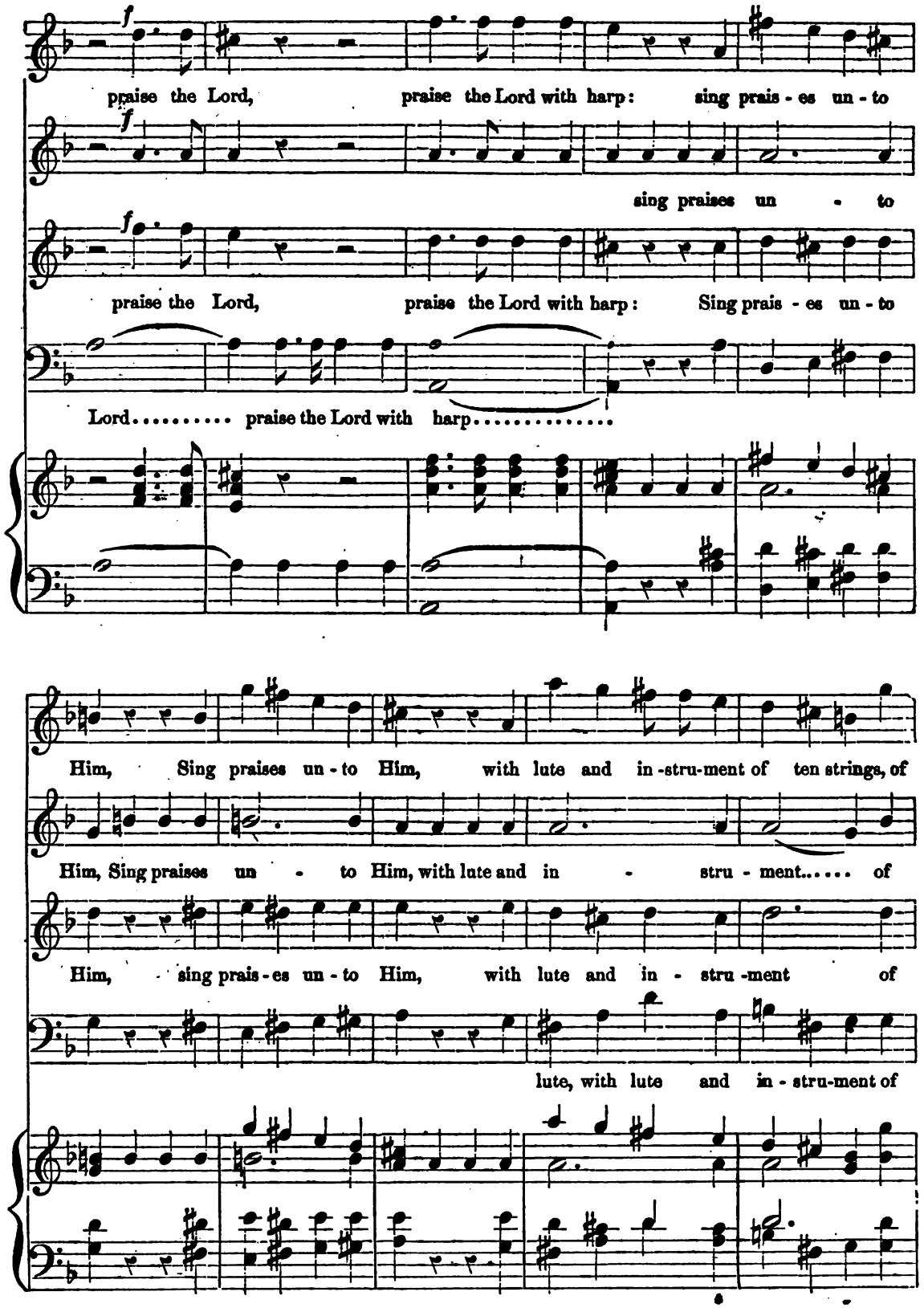
● The Music on this and the following small pages is taken from the "Crown of Jewels," a new collection of Anthems, Sentences and so forth, in octavo form, published by White, Smith & Co The numbers comprise "Rejoice in the Lord," Anthem from 33d

Psalm, in F, 20c.; "Oh, be Joyful in the Lord," in G, 25c.; "Blessed be the Lord God of Israel," Eb, from St. Luke, 20c.; "The Lord is in His Holy Temple," in F, 15c.; and "I will Arise and go to my Father," in F, 15c.

2



3

ten strings, Sing, sing un-to the Lord a new

ten strings, Sing unto the Lord, Sing unto the Lord a new

ten strings, Sing, sing unto the Lord, the Lord a new

song, Sing prais-es un-to Him, un-to Him with a good cour-age, for the

sing prais-es with a good cour-age, for the

song, Sing prais-es un-to Him, sing praises with a good cour-age, for the

song, Sing prais-es un-to Him,

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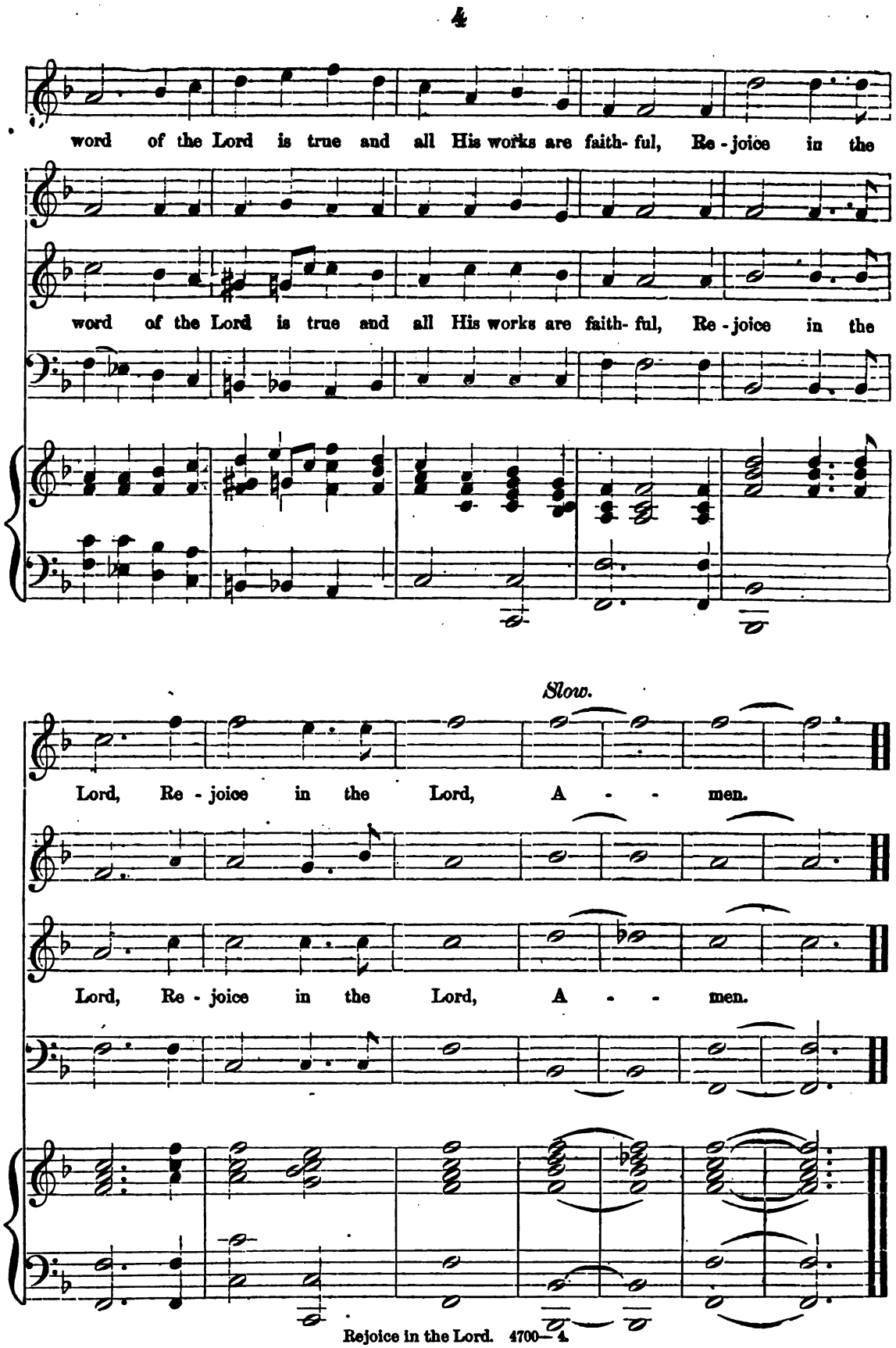

ONWARD, CHRISTIAN SOLDIERS.

S. BARING GOULD. "The Lord will do wonders among you." ARTHUR S. SULLIVAN.

f Briskly.

On-ward, Christian sol - diers, Marching as to war, With the Cross of Je - sus

f

Go - ing on be - fore. Christ, the Roy - al Mas - ter, Leads a - gainst the foe,

For-ward in - to bat - tle, See, His ban-ners go. On - ward, Christian sol - diers,

Marching as to war, With the Cross of Je - sus, Go - ing on be - fore.

At the sign of triumph,
Satan's armies flee,
On, then, Christian soldiers,
On to victory.
Hell's foundations quiver,
At the shout of praise;
Brothers, lift your voices,
Loud your anthems raise.
Onward, &c.

Like a mighty army,
Moves the Church of God:
Brothers, we are treading
Where the Saints have trod.
We are not divided,
All one body we,
One in hope, in doctrine,
One in charity.
Onward, &c.

What the Saints established
That we hold for true:
What the Saints believed
That believe we too.

Long as earth endureth
Men that Faith will hold—
Kingdoms, nations, empires,
In destruction rolled.
Onward, &c.

Crowns and thrones may perish,
Kingdoms rise and wane,
But the Church of Jesus
Constant will remain.
Gates of hell can never
'Gainst that Church prevail:
We have Christ's own promise,
And that cannot fail.
Onward, &c.

Onward, then, ye faithful,
Join our happy throng,
Blend with ours your voices,
In the triumph-song:
Glory, laud, and honor,
Unto Christ, the King
This, through countless ages,
Men and Angels sing. Onward, &c.

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2

mf *Grazioso.*
SOLO. SOPRANO.

Fa - ther I have sin - ned against heav'n..... and be-

grazioso.

fore thee, and am no more wor - thy, am no more worthy to be

dim.

call - ed, be call - ed, thy son.....

SOLO.
mf

Fa - ther, I have sin - ned, have

SOLO.
mf

dim.

mf

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FOLIO.

VOL. XXI. BOSTON, MAY, 1882. No. 5.

☞ All articles in the FOLIO are original, and were written expressly for its pages, unless the contrary is stated in special cases.

BETWEEN DUSK AND DARK.

Day to toil; to love sweet twilight;
Night to sleep. But there's a season,
Ere the dew falls on the meadows,
When the blushing wet grows purple,
And one star, like ox-eyed Juno,
Stands upon the rim of heaven!
Then, methinks, our fit emotion
Is a sweet and gentle sorrow,
Looking backward, looking forward,
Like a deep-eyed goddess-mother,
One hand on the infant moment,
On the gray old age the other.

PAUL PASTNOR.

IS CHARACTERISTIC AMERICAN MUSIC POSSIBLE?

We are frequently confronted with the fact that there is an Italian school of singing, remarkable for its brilliancy and passionate expression; a German school, full of sonorousness and depth and intensity of feeling; a French school, gay with the martial influences of the brass band and clashing cymbals; and an English school, subdued and suggestive of ancient cathedrals and surpliced choirs; and with the fact that there is no American school. Each of these schools is thoroughly distinctive, and seemingly unitedly they occupy the entire field, to the exclusion of everything American; and there are those who assert that American music characteristic of the land is an impossibility. But the attempts that have been made to found one, crude as they are, are most certainly praiseworthy. The success that has attended these efforts is not of the trivial sort, though the compositions published by the native writers may be.

In the April FOLIO I spoke of those American composers who had turned their attention to the higher grade of music, and to the doubt existing as to whether we are educated to an appreciation of classicity in native music-writers. It certainly seems so from the way the public does not appreciate it. But there can be no doubt relative to the hold the popular song-writers have secured. This fact is tangible, for the success that has attended the "popular" songs of the day suggests the possibility that by them will the classical composer gain a foothold, and a warm and generous hearing among his own countrymen.

Whatever will appeal directly to the people's heart will meet with success. Touch the fount of human joys and sorrows, and the way is clear. The events of the past have indicated that which the events of the future will confirm. The great poet Longfellow moved many hearts by his poems; but John Howard Payne, in the one simple song of "Home, Sweet Home," has gained a stronger hold on the world than Longfellow or any other poet. The child of tender years can repeat the touching lines of the poor, homeless author, and nine out of every ten can recite his history. One poet addressed the mind, the other sang to the heart.

This is the position we find our native composers in to-day. Mr. Chadwick may awake the student by his exquisite symphony; but C. A. White moves the masses with his tender songs. There is a gulf separating the two that must in time be bridged, and the combination of the two elements will ultimately result in the formation of a distinct and national school.

The Germans have what they call "Volkslied." They are the touchstones of the human heart. America also has her folk songs; and though we may trace them back to their origin, and find it in the peculiar melodies of the negro race, we cannot despise them on that account. We must judge a melody by its own value. It will never lose by being combined with characterless words; but it can be enhanced if they are of a popular, tuneful and singable character.

The "popular songs" of to-day are said to be ephemeral in character. Granted. But if we look back at the class of songs we have sung in the past, I think it will not be difficult to discover some improvement in quantity as well as quality. Thirty years ago we had no composers in this country who tried to write what we, to-day, call classical music. The time was not ripe for it, and the composers were not educated to it; but by degrees the rising generations have shaken off the feeling of dependency on the old world, and have tried to form a distinct class, and I believe that the time has come for further progression. But it is hardly wise to curse the bridge that has carried us over.

What I claim has been done in this country is the successful introduction of a series of topical songs written in the popular vein, with easy, flowing melodies, and wedded to words that have touched the heart while the mouth uttered the syllables. Constructed out of the simplest elements, they appealed directly to the class they were written for. Every shade of public feeling found expression in the songs of the day,—songs that of themselves served to form a national feature.

This theory has been hooted at before now, and in private discussions I have been looked upon as an unthinking iconoclast, whose sole desire was to gain popularity at the expense of the much-worshiped images I was overturning with a desperate and egotistic hand. But the confirmation of my theory is a matter of history, and unimpeachable. During the civil war every phase and feature of the conflict found expression in the universal language of song. Who that remembers the bursts of applause, and the warm, eager beating of the public heart, when the gallant soldier boys marched away,

"Shouting the battle-cry of Freedom,"

will attempt to deny it? The songs of the bivouac and battle were the foundation-stones. The refuge for the soldier's heart was in music. The soldier on the battle-field hummed to himself, with tears in his eyes,—

"O mother, I remember well
The parting kiss I gave to you
When merry rang the village bell"

And, did he survive the fight, with what true pathos could he look forward to the time "When this cruel war is over!" The weary Confederate picket, as he walked his dreary, dangerous round, thought of his home and his children, and inwardly whispered a prayer for the preservation of "Maryland, my Maryland." The scenes around the camp-fires were picturesque; tales of home were told, and ballads of the war were sung. "Annie Laurie" was a great favorite; and one old soldier tells me that the boys would actually cry when their best singers sang,—

"The watch dog is snarling
For thee, Annie darling,
Sweet Annie, dear Annie of the vale."

The comic element was not discouraged, and the "Ham-fat Man" was as much a favorite as "Tenting on the Old Camp-ground." And, when the weary strife was over, with what a spirit of glee the song, "When Johnny comes Marching Home again," was taken up by the entire land.

The sweet songs of home did much to strengthen and nerve our soldiers' arms; and I do not doubt the truth of the story that an almost forlorn hope was carried by the incitement to valorous deeds when the band struck up "Yankee Doodle" and "Columbia, the Gem of the Ocean." The feelings of the people were so thoroughly interpreted in every particular that a circumstantial history of the war could be easily written a hundred years from now with the songs of that period as the sole but substantial foundation. With a record

like this it cannot be said that we are a people who love not music.

The life of a popular song (concerning which I shall speak next month) is not very long, but while it lasts it travels around the world, and we experience the satisfaction of knowing that, while it lives, it makes an impression. Our classical music has no such celebrity. It springs up like a short-lived plant, and may gain by transplanting, but the process is slow and often dangerous. while the seeds of the popular song are blown hither and thither at every breath of popular liking, spreading with rapidity under the genial glow of a propitious sun. As soon as we tire of one song another is announced; and if you examine them carefully, as they appear, you will find that each is better than the last. It cannot help being so. I am not a believer in retrogression, and deem such a thing, in the face of facts, an absolute impossibility, especially when applied to the universal love for music.

The future promises well. Our cultivated musicians think not; they are apt to wail and moan over the low standard of musical taste that they see manifested throughout the country, but do not exert themselves a particle to aid in its elevation. They cry mournfully and intensely, "Let us elevate the soulful appreciation of music," and then engage a brass band to feed their æsthetic souls with the musical thoughts of Bach, Beethoven, 'Andel and 'Ydn. They are inconsistent, and will remain so as long as the fallacious idea controls their motive brain power that an appreciation of music, to become universal, must be fostered by the severely classical. They are totally wrong. It is not customary to feed babies on a New-England boiled dinner, and we might as well expect an infant to survive a meal of this character as to imagine that the masses can become elevated, and appreciate any of the older masters, unless they are fed with graduated mental musical food. These cultivated gentlemen should possess more faith; for if the people love music, there can be but one result.

Given a hearty love of music, even though it be of the very simplest, and cultivation is only a question of time; our own history proves it. Thirty and forty years ago a concert to be popular in the eyes of the majority must be composed of the burnt-cork and banjo element. Ten and twenty years ago a concert that was designed for the people must have melody of the most primitive character to meet with success. Now, the music introduced is not only excellent in character, but oftentimes of a classical tendency. It is true that there are still a number of travelling bands of so-called negro-minstrels; but the simple, melodious African element is gradually being banished. The songs sung are the popular ones of to-day, well-written ballads and concerted selections from operas. In fact, there is such a positive evidence of improvement that I am of the opinion that the musical pessimists are determined to deny the existence of encouragement or popular taste, out of sheer contrariness.

This opposition makes the work all the more difficult of progress, for it has but just begun. Musicians of all grades, and especially teachers, should not, in their contact with the people, uproot the popular element from the soil of their appreciative minds, but foster it and place before them a higher and more ennobling standard. You can't make a black man white, but you can teach him to conduct himself like a gentleman. Teach your popular-song lover to realize that music has its grades of excellence, and its chief value lies in the brilliant promise that it affords for the future. Then we shall see the musical masons at work laying the foundation of a Characteristic American School of Music. FRANK H. DROWN.

AUXILIARY NOTES.

G. W. Want left for Europe April 14.

Ravelli is gaining in popularity constantly.

"Odette" has been given at Berlin with great success.

Dudley Buck is said to be writing a new opera. Comic?

Gus Williams will come to the Howard Athenæum in May.

It is stated that M'lle Nordica (Lilian Norton) is about to be married to the tenor Signor Marconi.

"Tannhauser" carried everything before it in London, as recently given there by the Carl Rosa troupe.

Thomas E. Halleck and James S. Maffitt will jointly manage the South Boston Alhambra the coming season.

Henry E Abbey is said to be negotiating with Marie Heilbron for an American engagement next season.

R. C. Dunham (nee Tubbs) has retired from the editorship of the Daily *World*. The *World* is now prospering.

Carncross's Minstrels, who recently played at the Gaiety Theatre, are one of the pet institutions of Philadelphia.

It is stated that "the elder Booth once played *Shylock* with a Jew dialect at the Covent Garden Theatre in London."

Signor Del Puente lately made a great success as *Valentino* in "Faust," as indeed what does he not make a success in?

Anna Granger Dow is the *Buttercup* of the German Church Choir "Pinafore" Company, which was recently at Montreal.

The dramatic and musical department of the Boston *Post* has been improved greatly since Charles H. Hoyt took charge of it.

Janet Edmondston, who was with Mahn's Comic Opera Company with Jeannie Winston, has been singing *Patience* in New York with much success.

John C. Freund follows the good example of the FOLIO, and sits on the pretentious *Musical Critic* most unmercifully, giving him all the *music* he wishes.

Gertrude Franklin made an instantaneous success as *Mabel* in "The Pirates of Penzance" recently. This really fine and scholarly composition is winning its way slowly to the favor that was accorded at once to "Pinafore" and "Patience."

"L'Afrique" was a failure. "Apajune" was a failure. "Claude Duval" was a failure. Next! "The Widow" was a success. Next!

Adelina Patti, it is understood, will remain at her Welsh castle until about the end of May, when she will appear in London to create the chief part in "Velléda."

"Mrs Partington," under the management of William Harris, is having a great success on the New England circuit; but, for that matter, anything that Mr. Harris touches is successful.

A. H. Isler has started *The Bohemian*, a lively weekly paper, in Columbus, Ohio, and has for an assistant the clever paragrapher Claude Meeker. A readable, bright paper is the result.

The four associations invited to take part in the New York festival are the Handel and Haydn of Boston, the Oratorio of Baltimore, the Cecilian of Philadelphia, and the Worcester Festival Association.

Arthur Sullivan will stop at Berlin, on his way home from Egypt, to superintend the first performance of "Pinafore" in that city. Just think of the delights awaiting the Berliners in working the "Hardly-ever" racket!

Genius is often poorly clad and squalid in its pinafore stages. We all know the history of Adelina Patti. Pauline Lucca sang in the streets of Vienna when she was a child. Genius will be neither hampered nor pampered.

Two American ladies studying in Paris are said to give promise. Mrs. Levy, wife of the cornet-player and daughter of Mrs. Conway the actress, is a pupil of M. Delle Sedie; and Ada Myers, from Boston, is under Madame Marchesi.

M'lle Rhea has had great success all through the West. At Cleveland they went wild over her, the ladies standing in great throngs all through the lobbies and entrances to the aisles. Her engagement at the Boston Museum promises to be a highly successful one.

The Wagnerian operas of "Lohengrin," "Tannhauser," and "The Flying Dutchman," were the only really successful ones of Carl Rosa's recent London season. Apropos, London *Figaro* regards the elimination of the Wagner operatic music from the Richter concerts as an "extraordinary proceeding," and "suicidal."

It is stated that Col. Mapleson, contrary to his usual custom, will not take his company back to Europe at the close of the New York spring season. Brief series of operatic performances will be given during the summer in Boston, Philadelphia, Cincinnati, and even as far West as San Francisco. His London season will begin at Her Majesty's Theatre on the 3d of June, with an entirely new company.

The London correspondent of the *American Art Journal* says that Alwina Valleria "has undertaken to sing once a week in each town during the autumn tour in the provinces. This fact may be usefully recollected, in case this lady is announced for the United States. Mr. Gye wants her to go to New York for the opening of the Metropolitan Opera House in October, 1883; but she has decided not to leave England."

SONG.

I think of thee!
A ross the sky the rosy tints of morning
Beam forth a welcome to the rising sun,
And while its light the landscape is adorning,
I think of thee when day has just begun.

I watch for thee!
The sun pours down its flood of noonday splendor,
And melts the shadows from the hill and lea.
Whi e I all weary doubts and fears surrender,
As full of hope I watch and wait for thee.

I long for thee!
Beneath the clouds which glow with tints of heaven,
The sun has passed in glory from my sight,
With aching heart I watch the stars of even,
And long for thee while o'er me falls the night.

I pray for thee!
The night is dark; but oh, it hides my sorrow.
My fondest hopes have perished with the day!
I look beyond, but see no bright to-morrow,
And so with tears—for thee, for thee I pray!

Rockton, Ill. LANTA WILSON SMITH.

MUSIC.

"Please write us an essay on music this month," said the managing editor. An essay on music! Nothing could give us greater pleasure than a commission of this nature, for music is the Alpha and Omega of our daily pleasures, and there is no other subject about which we would rather write. The fact that we know little or nothing about music does not deter us. Ignorance of a subject does not necessarily disqualify one for writing about it. Moreover, we are not wholly ignorant. We have had some experience with notes, and are not entirely unacquainted with bars, though the major part of our knowledge is limited to minor details.

Music is a subject that has inspired the pens of many writers. Shakespeare says the man that hath no music in his soul is fit for treasons, stratagems and spoils. This would imply that the man who has music in his soul is not fit for treasons, stratagems and spoils. We think Shakspere goes a little too far here. Nero wasn't a very amiable youth. He was guilty of a great many crimes, including the assassination of his own mother, and yet he had so much music in his soul that he played the fiddle while Rome was burning. This is probably the reason why historians describe him as a man of violins.

It is not the love of music that makes man gentle, it is music itself. "Music," says an observing writer, "hath charms to soothe the savage breast." Who have not, at some time in their experience, recognized the truth of this observation?

What, for example, is more soothing, more restful, to speak æsthetically, than the rich, gurgling melody of the hand-organ floating up from the front yard, and wafted by the zephyrs of the morning in at the window of the room where one is writing or studying? How soul-satisfying, how thought-inspiring, the delicious harmony that softly woos the ear! How pleasant to tilt back one's chair, place one's feet on the desk, and, abandoning one's self to the pleasures of the moment, permit the soul to soar away upon the ripples of melody that are floating heavenward.

It is singular how music, heaven-born music, makes us forgetful of all save self on such occasions. No sentiment of gratitude towards the perspiring artist below finds a place in the heart. We have no words of praise for his skill, his delicacy of touch, his technique, his emphasizings or characterizations. 'Tis ever thus. We admire the music of Handel, but have no words of approval for the man who turns the handle.

"Music hath charms to soothe the savage breast" Who, that has ever listened to a modern young lady at her morning piano practice, could for a moment doubt this? We have no idea of the pleasures of music; nor, indeed, of the resources of that popular musical instrument, the piano, until we hear an angel in pink wrapper, banged hair, and glittering finger rings during her hour of morning practice. Next to owning a piano one's self there is nothing more pleasant than to live next door to a family that does own one. It is especially pleasant if the partition between the two houses is thin, and the eldest daughter of the family is taking music lessons What a dreary, bleak, unblooming wilderness this world would be if there were no pianos!

It would be still worse, however, if there were no cornets or accordions. If one could not sit at night and listen to the young man next door practising on the cornet or accordion, how much of life's real enjoyment would be lost! Existence would indeed be a barren waste.

To a person who has spent a day on Change, speculating in wild-cat mining shares, and gone home "dead broke," to use a popular and expressive phrase, what can be more soothing, more compensating, so to speak, than to listen for an hour or two to the young man next door trying to master the resources of a cornet or accordion, or even a concertina, for that matter? There are persons, we know, who pretend that it is more soothing, more soul-inspiring to listen to a young man learning the trombone or the kettle-drum, but we do not agree with this view; we think a preference for the trombone or kettle-drum indicates an uneducated musical taste.

It matters little, however, the fact remains the same, that music hath charms to soothe the savage breast. GEORGE RUSSELL JACKSON.

FROM Richard Grant White's second illustrated paper on "Opera in New York," which appeared in *The Century* for April,—a well-written article in the main, though marred by cranky vulgarities of expression here and there, —we clip the following regarding the old Park Theatre: "Its boxes were like pens for beasts. Across them were stretched benches consisting of a mere board covered with faded red moreen, a narrower board, shoulder-high, being stretched behind to serve for a back. But one seat on each of the three or four benches was without even this luxury, in order that the seat itself might be raised upon its hinges for people to pass in. These sybaritic inclosures were kept under lock and key, by a fee-expecting creature, who was always half-drunk except when he was wholly drunk. The pit, which has in our modern theatres become the parterre (or, as it is often strangely called, the parquet), the most desirable part of the house, was in the Park Theatre hardly superior to that in which the *Jacquerie* of old stood upon the bare ground (*par terre*), and thus gave the place its French name. The floor was dirty and broken into holes; the seats were bare, backless benches. Women were never seen in the pit; and although the excellence of the position (the best in the house) and the cheapness of admission (half a dollar) took gentlemen there, few went there who could afford to study comfort and luxury in their amusements. The place was pervaded with evil smells; and not uncommonly, in the midst of a performance, rats ran out of the holes in the floor and across into the orchestra."

WILLIAM F. APTHORP, the brilliant musical critic of the Boston *Transcript*, in the fourth of his lectures on "The History of the Growth of the Art of Music," speaks thus of Richard Wagner: "Of all the men who have come after Beethoven, he is the man we should be most careful in criticising. Some call him an apostle, and others a Guy Fawkes. There is no musical principle of his that does not depend upon his art philosophy. In the first place he takes the stand that music is not an independent art; that all that is valuable in music is its power of expression. In it we have the most valuable voice for emotional power, but it must be wedded to poetry to get articulating power. Wagner accepts all these results of his theory, and is willing to sacrifice musical beauty to it. Says he, 'Music must give up its beauty and return to its primitive state of purely emotional expression.' What Wagner writes to be sung and played needs a new name. We cannot call it music. It is not constructed in obedience to the fundamental laws of the art. We must not criticise his works or his arguments. We can attack only his premises. If we admit them, we can follow him to the bitter end. If, on the other hand, we hold that the essence of music is to appeal to the sense of the beautiful, we see his whole theory tumble to the ground.'

AUXILIARY NOTES.

Clara Poole has returned to Boston.

Madame Essipoff has been playing at Geneva.

Herndon Morsell is to join the Ideal Opera Company.

Timothie Adamowski, the violinist has returned to Boston.

Liszt has just finished a new "Rhapsodie Hongroise," entitled "Aux fêtes de Munkacsy."

Fanny Kellogg has been re-engaged at the New Old South Church for the coming year.

"The Harmonique" is the name of a new male chorus recently organized in Boston, with H. P. Chelus as conductor. The club numbers eighteen members.

THE FOLIO.

Music, Drama, Art, Literature.

MORE IMPROVEMENTS.

The popularity of the FOLIO is increasing at such a rapid rate, in keeping with the great growth in the business of White, Smith & Company, and in compliment to its present live editorial management, that we have decided to introduce a new feature, in response to a demand that is making itself felt in all quarters, in sympathy with the increased interest taken in art matters all over the world, as is shown in the greater importance given to pictures in every department of life and even of business.

This new feature is to present in each issue a reproduction of a representative picture of some well-known artist, the picture to be drawn in black and white expressly for the FOLIO by the artist himself. This is a feature seldom attempted by any journal or magazine not devoted almost exclusively to art itself, and we bespeak for the experiment the encouragement that the venture deserves. Only first-class artists will be represented, and we hope to make a feature that will instruct as well as interest. We shall begin the series in the June issue by giving a winter scene from the pencil of F. B. De Blois, the well-known pupil of Daubigney, mention of whose work is made on another page of this issue. *Subscriptions should come in early.*

OUR MUSIC.

Look at the music the FOLIO presents its readers with this number. It is not necessary to enumerate it. It speaks for itself. It costs you fifteen cents by buying the FOLIO. To get it over the counter of any music-publishing house, it would cost between two and three dollars. Can any one afford to be without the FOLIO? It is, in addition, a live journal of fact, comment, and opinion, and is advancing rapidly in public estimation. The surest way to get it is by subscribing, when you not only get it for $1.60, but secure a valuable premium beside.

EDGAR FAWCETT says that Edgar A. Poe was no poet. But that is what the versifiers always say of the poets.

THE Philadelphia *Item* thinks Anna Dickinson "is unable to express emotion" in the personation of *Hamlet*. But she doesn't try to "express" it, dear boy! She endeavors to get it to us by male.

COL. MAPLESON is charged with saying that "Minnie Hauk has a devil of a temper." Possibly this accounts for his refusal to bring out "The Taming of the Shrew," fearing that he did not have a baritone strong enough to tame such a shrewish *Katherine* as she would make.

EMMA ABBOTT advertises the cast of "Patience," as given by her company, as "the grand and only perfect cast." Emma's modesty, it seems, extends to other matters than personal bearing.

CLARA LOUISE KELLOGG has again set the date of her "truly" retirement from the stage. This time it is May 25. A singer's "farewells" to the stage are generally as numerous as the postscripts to a lady's letter.

REMENYI speaks of the merits of the melody of "Grandfather's Clock," which he declares to be "infinitely superior to 'Sweet Home' as an air, stripped of any associations." Work can stand it if Remenyi can.

H. J. BYRON's latest play is called "Fourteen Days." The title is two week-s, surely, to enable the play to run a fortnight.—[*Norristown Herald.*] Possibly this will be fort'nate for regular theatre-goers.

CHOPIN'S "Ballad in A flat" was performed recently at a concert in Syracuse, N. Y., and the "intelligent compositor" on the *Herald* of that city set it up "Ballad in a Flat." That compositor is too *suite* for anything.

AN item going the rounds of the press says that the wife of a well-known artist "writes a great deal of verse, and publishes nothing." That is the trouble with a great many would-be poets. They write a great deal of verse, and publish it where they can; but it is nothing all the same.

ADELINA PATTI is credited with saying a very sharp as well as true thing. She says "that she is as much the wife of Nicolini as George Eliot was Mrs. Lewes." But one wrote noble ideas, and the other only sings them. There is a great deal of difference 'twixt tweedledum and tweedledee—sometimes.

TENNYSON surely cannot see himself as others see him, or he would not inflict a suffering world with any more stuff that he is pleased to style poetry. His "Charge of the Heavy Brigade" has been distanced in the lack of everything poetical, by his fulmination called out by the saving of the queen's life. "Hands all round" suggests nothing but a cheap ball-room, and we can only wonder why the "first gent" was not directed to "promenade with the second lady," or words to that effect.

EMMA ABBOTT is credited with saying to a Denver minister, "When I was a poor kitchen girl, and found I must wash dishes for a living, I resolved to wash them better than anybody. When I became a singer in an opera company I resolved to sing better than anybody in the troupe." Just so. That is probably the reason that Zelda Seguin could not stay in the company. Of course she will "sing better than anybody in the troupe" when she has the say as to who will be in it.

A CORRESPONDENT writes: "I was reading the *Musical Record* recently, and observed that the editor spelled 'programme' without the closing 'me,' thus: 'program.' Why is this? Is there any authority for it?" There is no authority whatever for the mutilated spelling. Some language crank started an idea of this sort recently, and the editor of the *Record* thought he could attract attention in that way if not by legitimate means, so he adopted it. His brain is of that sort that can comprehend a word of seven letters easier than it can one of nine. But he is consistent if nothing else, and treated his own name in the same way. It used to be W. Dexter Smith, Jr. Now it is Dexter Smith. He is nothing if not simple.

WE are glad to hear of the complete success of W. H. Stanley, the well-known tenor in the First Universalist choir in Worcester. The other members of the choir are Emma Dearborn, the possessor of a splendid pure soprano voice and very popular in concerts; Jennie Flagg, contralto; and Lyman Vaughn, basso; with Walter Ingalls as organist and director. They prepared a very elaborate Easter programme, and hundreds were turned away, being unable to get in the church. Miss Dearborn sang "I know that my Redeemer Liveth," and Mr. Stanley "Comfort Ye" and "Every Valley" from "The Messiah" With such an array of singers and their popular and competent organist, the music in this church must be a very important feature.

LONGFELLOW is dead! The bare announcement is sad enough, without the supplementary sadness occasioned by the dismal rot and dreary rubbish in the way of "poetical" tributes that one meets with everywhere. The very worst of the verses we have met with—the worst, at least, with any pretence of a name behind them—are sent out by R. H. Stoddard, who asks us to call this poetry:

> "The pupil becomes professor
> Of languages and letters;
> Able they knew at twenty-two
> To teach his elders—not betters."

And this:

> "Jason reaching the Golden Fleece,
> And the Isle of the Hesperides,
> Where the guarded apples are rosily mellow,
> And drop in the hands of this good fellow."

It is bad enough to attempt to rhyme "Fleece" with Hesperides, as though the former word were the plural of a very troublesome insect of the hard-shell order; but to call the poet a "good fellow"!

> "Does a Presence speak through me?"

Mr. Stoddard asks farther along. And with a big "P." No, Mr. Stoddard, candidly, we do not think it does. Some time ago Mr Stoddard was writing severe reviews on the younger poets (and older ones also) in the columns of a well-known New York evening journal. We imagine some of these poets will read this rubbish of his with a great deal of relish.

MAY FIELDING.

This lady, who will be remembered as having appeared in "The Royal Middy" and "An Arabian Night Entertainment" with Catherine Lewis and others at the Boston Theatre two or three years ago, is on the eve of an appearance at the Park Theatre in Boston in "The Passing Regiment," an adaptation by Augustin Daly from the new German play of "War in Peace," which has had a great success at Daly's Theatre in New York. Other members of the company are James Lewis, Ada Rehan, Helen Stoepel (Bijou Heron), and others.

"ROSEDALE."

Lester Wallack, in a conversation with a Boston *Herald* representative recently, gave an interesting recital of the way in which he came to write the play of "Rosedale," which is being given at the Boston Museum as this issue of the FOLIO appears. "I wrote 'Rosedale' some twenty years ago, and was led into the playwright vocation in a very simple manner. At one of Mr. Thackeray's dinner parties in New York, at which I had the pleasure of being present, the topic of postprandial discussion among the gentlemen present took a stage turn, so to speak. If I am not mistaken, among other distinguished participants in the conversation was Mr. George William Curtis. How the particular point was reached I cannot undertake to say, but, at all events, some one argued that it was impossible to write a drama suited to modern taste, and whose hero and heroine were not young people. Possibly the Romeo-Juliet model may have influenced the gentleman making the assertion. However, if I have not forgotten, the argument was quite ingenuously fortified by the same gentleman, and many others in the room took the same view of the case, declaring that a middle-aged hero would appear ludicrous, and any play so written prove a failure. My ideas, as you may imagine from after events, were decidedly to the contrary. 'I do not agree with you,' I said to the company, and I endeavored to strengthen my difference of opinion as best I could. But, even after the discussion was ended, the subject haunted me. However, though I thought of the conversation for some months after the dinner party, my real purpose of writing a play of the nature required had hardly assumed definite shape until, one day, reading Lord Lytton's 'What Will He Do With It?' a strong scene in the book suggested a somewhat similar scene capable of being used on the stage, and the motif of that scene I used in 'Rosedale,' which I wrote not long afterward. My Eliot Gray is distinctly represented in the play as 40 years of age, and he's been a pretty successful hero, after all. It was a rather risky stage innovation, but the first night left no doubt of its appreciation by the audience, for it proved a hit from the very start."

EDWARD J. O'MAHONY.

This distinguished basso received his early musical training from Mons. Roeckel, of the Paris Conservatoire, and later, made studies under J. Fleming, a distinguished Irish musician. In 1878 he proceeded to Italy, where he completed his education as the pupil of the renowned maestro Antonio Sangiovanni at Milan, who prepared him for the Italian operatic stage. Mr. O'Mahony appeared in Italy with the most signal success—singing in Pavia, Brescia, Genoa, and so forth, as Signor Edoardo Omani. He had the honor of presentation to the maestro Giuseppe Verdi at the Scala, Milan, by whom he was complimented as the possessor of a very fine voice and an excellent method. He has since been associated with Minnie Hauk, and the eminent artists in the Carl Rosa Company, at Her Majesty's Theatre, London, where he was compared by the *Era* to the celebrated German basso, Formes, and the *Saturday Review* pronounced his voice very beautiful, and his method admirable. Mr. O'Mahony's efforts have also been the subject of the most eulogistic encomiums from the Italian and French press. He has done considerable in concert and oratorio work in England at Covent Garden Theatre, London, and others, in the company of his friend Charles Santley, Mme. Patey, Mme. Essipoff, F. H. Cowen, W. Ganz, and other leading artists. Since his arrival in this country, he has been heard and most enthusiastically received by the eminently critical audiences of Boston and New York, at the concerts given by the distinguished director, P. S. Gilmore, as well as in other entertainments; and the press has been loud in its admiration of his voice and performances. On a recent visit to Cork, in Ireland, Mr. O'Mahony was made the recipient of a handsome testimonial at the hands of the mayor and citizens, as an appreciation of his talents and abilities. He is at present negotiating with some of the principal agents here, and will be heard in several important engagements during the coming season. Mr. O'Mahony's voice is a remarkably fine one—of considerable power, sweetness and flexibility, and with a compass extending from double C to tenor G. We predict for him a brilliant career.

The *New York Herald*, writing of his first appearance in that city with Mr. Gilmore, spoke of his effort as having been received with emphatic approbation; and the *Boston Herald* spoke as follows of his singing at the Gilmore concert in January: "Of the vocalists, Mr. Edward J. O'Mahony deserves first and most prominent mention, as he made his American début on this occasion, and showed himself an artist of fine abilities. He has a bass voice of much sweetness, of good volume and compass, true and highly cultivated, and his singing shows an admirable method, clear enunciation and rare musical intelligence. His rendering of the bass aria (from 'Le Nozze di Figaro'), 'Non Pin Andrai,' proved him an artist, and, though the Tom Moore ballad and the original setting of another similar composition, given in response to a double encore, were poorly suited to such a singer, their presentation was excellent in many ways."

PASSING SHAKES.

Jerome Hopkins contemplates settling in Boston.—[*Exchange.*] That settles it.

"Thou art so near, and yet so fa," sang the soprano when she could only reach upper Me.

Did Madame Materna make her appearance so the musical punsters Materna word into a joke?

John C. Freund speaks of Steele Mackaye as a "professor of elocution, morality, and gesticulation."

It was Hood's "Song of the Shirt" that the author made a shift of to come down to futurity.

"When You and I were Young," is said to be Ann Eliza's favorite song. She thinks of Brigham when she sings it.

The Philadelphia *Item* thinks the Ohio city's name should be spelled Cinsonata, because it is so musical. But a sonata should not follow "Sin" in this way.

A very funny typographical error in printing a House bill this week made the act speak of "she widows"—[*Lowell Courier.*] This shows that it had no reference to General Butler.

Two days after Sadie Martinot sailed for Europe, the *Post* critic informed an anxious world that the actress was terribly seasick. The bond of sympathy between the actress and critic must have been remarkably strong for him to have known this in the absence of any communication with the outgoing vessel.

The FOLIO, of Boston, refuses to exchange. The FOLIO, in the future, will be obliged to expend ten cents if it wishes to make up a portion of its columns from *The Indicator.*—[*Chicago Indicator.*] The FOLIO is sent regularly to *The Indicator.* If it is not received, we do not know why. But the close of the above item reaches the very acme of humor, as the paper in which it appears has half-a-dozen items from the FOLIO, though most of them are credited, while we are not conscious of ever having taken an item from *The Indicator.*

OPERA IN ENGLISH.

The *American Art Journal* says, "It is said that Minnie Hauk has actually accepted an offer from one of the best English opera troupes of the country, and will create next year her favorite operas in the English language. The entire troupe will be reorganized and augmented by the leading artists of England and America. The necessary capital has been subscribed by a number of wealthy New Yorkers. The costumes and scenery will be ordered in Milan, and altogether English opera given in grand style. The operas to be produced will be 'Carmen,' 'The Taming of the Shrew,' 'The Merry Wives of Windsor,' 'Domino Noir,' 'Daughter of the Regiment,' 'Flying Dutchman,' 'Tannhauser' and 'Lohengrin.' Of these operas, 'Carmen' and 'The Taming of the Shrew' alone will be sufficient to secure a fortune to the manager and the prima donna. Not one of the English-speaking artists of the present day is so capable of carrying a season, and insuring its success, as Minnie Hauk; and, if supported by competent artists, the new National opera is bound to be as great a success as the one headed by the late Parepa Rosa."

THE GAIETY THEATRE, during the week that the FOLIO appears, and the week following, witnesses the creditable presentation of two American plays, which are American in every sense of the word. One is "Mrs. Partington," the result of the work, if not the work direct, of one of our very first and in his way the best by far of the early American humorists,—genial, bluff, hearty Benjamin P. Shillaber; the other, "Widow Bedott," the scenes of which are taken from Mrs. Whitcher's quaint book by D. R. Locke, a book which had a great run some thirty or more years ago, and which we shall never forget, from the way in which a minister whom we knew used to read from it and laugh until his clerical waistcoat was in danger of becoming buttonless. Both phases of humor are peculiar growths of the American mind, and could scarcely find lodgment in any other nationality's peculiar bent; and the success of each shows that American ideas, when presented in an artistic way, are the ones that appeal the strongest to American audiences. We should like to see Mark Twain presented as faithfully; and, if Artemus Ward had lived till these days of the multiplication of theatres and their habitués, what a prospect he might have found for making his "moral wax-figger show" something more tangible than a mere chimera of a brain that was among the cleverest we have had in the broader phases of humor!

THIS is the most outrageous thing that we have heard of for a long time: "The Comley-Barton Company recently presented 'Patience' in Philadelphia, and the female chorus came in dressed as dragoon cadets." When these people started out with Benjamin E. Woolf's "Lawn Tennis," they had a legitimate production of its kind; but burlesque had too much attraction for them, and they gradually dropped in merit and taking qualities with the public as well, until their present low stage was reached. This last bit of hermaphroditic tomfoolery has marked probably the lowest ebb in the tide of the company.

OUR respected but sleepy contemporary, the *Musical Record*, so seldom has anything in its pages that is worthy of the slightest attention, that we make room for the following from a recent issue, merely observing that this was a communication to the journal, and did not emanate from the editorial "force:"—

"Isn't the author of the words of a song as much entitled to recognition as the composer of the music?

"I would suggest to programme makers that it would gratify the public (as well as the authors) if the names were hyphenated thus:

"Beware." . . . . . Longfellow-Balfe.
"The Lost Chord." . . . . . Procter-Sullivan.

Such an arrangement would also help to identify the vocal piece, as oftentimes the poet is more eminent than the musician, and there are many who value a song fully as much for its words as for its music, and in some cases far more."

The operetta of "Golden Hair and the Three Bears" was recently given at Seneca, Kansas, for the third time within a year. The first rendition drew large audiences, and the last two entertainments were given to packed houses. A correspondent there says, "Our children are still enamored of the play, and the public pronounce it the juvenile entertainment *par excellence*. The queen was personated by Mary Mitchell, whose manner and voice contribute greatly to the success of the play. Nothing earthly can surpass the pathos and sweetness with which she presented the leading features of this important part. If 'Golden Hair' fails of popularity anywhere, it must be because they have no one competent to personate the queen."

MISS SMART AS A TEACHER.

Clara E. Smart, as will be seen by the following letter, was adjudged by the late Madame Rudersdorff to be a competent teacher of her method, and the trusted one to prepare pupils for her:

"MY DEAR CLARA,—You shall have a pleasant greeting for the New Year. Will it not be such, when I tell you how perfectly and entirely satisfied I am with what you have done for Miss C. B. W.? In the short time you have had her you have completely effaced the throaty production of her voice, which was excessive, and you have placed her on a straight and level road to future success. This is much, and pleases me so greatly that I feel bound to express to you my entire approbation. I feel so glad I have found some one who can prepare pupils for me here. A happy and successful New Year, dear Clara, is the wish of your affectionate teacher,

"ERMINIA RUDERSDORFF."

We lately had the pleasure of attending an entertainment at Music Hall, Waltham, at which Miss Smart sang a favorite waltz song with fine effect, and was applauded warmly. Her voice is as good as her method is. At the same entertainment, Eva J. White, who is one of her pupils, and who has a soprano voice of wonderful purity, with a sympathetic feeling in it seldom heard in a soprano voice, sang Roeckel's "That Traitor, Love," in a way to call down additional applause from an audience now thoroughly awakened. We shall hear more of Miss Smart as a teacher soon, when her success becomes generally known.

OUR theatrical readers will need no special introduction to Royal Keith, the popular assistant passenger agent of the Pennsylvania Railroad, in New York City. Royal is a Boston boy, and still retains his old-time love for his old home. He is a worker, and lives, moves, and has his existence in the routine of his duties. As a result he is at times overworked, and pays the penalty therefor. On one occasion he happened into "the little Church around the Corner," to listen to the instructive discourse of Dr. Houghton. But it was no use; even the eloquence of that reverend gentleman failed to keep Royal awake. The doctor chanced to remark,—

"But I pass' ——

"Not on the Pennsylvania," murmured our friend, sleepily.

Later on came the words,—

"But my time is limited."

"Three days and no stop-over," said Royal. And that closed the service.

Since then our handsome friend only attends "meeting" in University Place.

MUSIC IN ALBANY.

The past month has seen things at a steady advance, and about time too.

Concert troupes, as a rule, do not draw well. The Musical Association, however, drew fair houses at Tweddle Hall, and gave a good programme, Miss Hamblin's singing being the special feature. The Molly Stark Troupe, including Helen Carter, Walter Emerson, and other eminent artists, did not make a success here.

Emma Abbott gave a single performance at Music Hall, on the 3d, of "Martha." She has been seen to better advantage, but succeeded in delighting her large audience. She has a remarkable voice, but does not use any method at all. Her support was tolerable. Fabrini was poor, Annandale a little better.

The Boston Ideals gave us the "Bohemian Girl" in the very best of style on the 10th. Marie Stone and M. W. Whitney were cordially received, and W. H. Macdonald gave an ideal gipsy very well. Tom Karl is artificial.

The Marshall and Wendell Piano Company have been incorporated with Henry Russell as president. BETT.

April 11th.

The Player, similar to the English magazine entitled *The Theatre*, will be issued in Chicago soon by D. Dalziel of the *News-Letter*. Such a publication, managed with tact, should succeed. But its aim should be high, and no severity in its tone, leaving the latter to the weeklies. Doubtless Mr. Dalziel understands this.

SIGNOR DEL PUENTE.

This member of Col. Mapleson s Opera Company has gained steadily in favor, until his popularity is quite as great as is that of Campanini. His *Toreador* in "Carmen" is a thoroughly artistic performance, both in voice and action. He is Spanish born, and consequently gives it the requisite local coloring that few others can impart. Our picture represents him in that character.

AMERICAN COMPOSITIONS.

The somewhat severe remarks of our contributor, Frank H. Drown, in this and last month's FOLIO, placing the responsibility for the failure of American composers upon their own shoulders, has awakened some combativeness on the part of some of them, about the justice of which we will venture no opinion, merely contenting ourself with telling a little story. A week or more ago, one of our prominent American composers gave us a call, and after chatting a while, complaining of the lack of appreciation bestowed upon American works, and so forth, went to the front of the store, and, selecting a dozen or more compositions, took them to the book-keeper to be charged, when we glanced at them curiously. There was not an American composition among them, and several of them were vastly inferior to similar compositions by Americans. Why should we not have a little *esprit du corps* among composers? If not, let us have less complaint of the lack of public encouragement when they are not willing to encourage each other.

SHAKSPERE IN OPERA.

Music gives the following valuable list of Shakspere's works that have been given one or more operatic settings: "'Hamlet' has been set about fifteen times to music. Besides Scarlatti s and Mercadante's, Thomas's 'Hamlet' is well known, and Faccio has composed a score on the melancholy Dane. 'Othello' belongs to Rossini, although it is rumored that Verdi has finished his opera and will call it 'Iago.' Over thirty operas and operatic scenes have been composed on the 'Lovers of Verona.' Among the best are the operas by Garcia, Dalayrac, Guglielmi, Zingarelli, Vaccai, Bellini, Berlioz, Marchetté and Gounod. 'Julius Cæsar' was put to music by Keiser, and also by Pacini. 'The Taming of the Shrew,' by Goetz, is famous abroad. 'Midsummer Night's Dream' has given birth to works by Bishop, Mendelssohn and Thomas. 'The Tempest' is one of Halevy's productions, and has also been treated by Caruso, Winter and Locke. 'The Two Gentlemen of Verona' found an interpreter in Bishop, and 'Macbeth' was used by Locke, Chelard, Rastrelli and Verdi. 'Titus Adronicus' was put to music by Mercadante, while every one knows Nicolai's 'Merry Wives of Windsor.' 'Richard III.' found a musical admirer in Meiners, and Bishop took the 'Comedy of Errors,' 'King Lear,' under the title of 'Cordelia,' has served for Kreutzer, and 'Venus and Adonis' for Mondonville. 'All's Well That Ends Well' is one of Wekerlin's, while we find Bishop again when the turn of 'Twelfth Night' comes. 'Coriolanus' has been put into operatic form by Lavigna and Nicolini, 'Timon of Atheus,' by Purcell, and 'A Winter's Tale,' by Flotow.'

THE NEW YORK MAY FESTIVAL.

This important musical event, which will be held at the Seventh Regiment Armory, beginning May 2, bids fair to be a triumphant financial as well as musical success. There will be an orchestra of three hundred, one hundred violins, and two hundred other musical instruments, and over three thousand voices in the chorus. As has been printed, these will consist of our own well-known Handel and Haydn Society, the Worcester County Musical Association, the Cecilian Society of Philadelphia, the Oratorio Society of Baltimore, and the Singing Society of Reading, Pa., in addition to the various local choruses. The soloists who will take part are Amalia Materna, Etelka Gerster, Annie Louise Cary, E. Aline Osgood, Emily Winant, Hattie Schell, Antonia Henne, Amalia Wurmb, Italo Campanini, William Candidus, T. J. Toedt, Georg Henschel, Galassi, Myron W. Whitney, Franz Remmertz, and Oscar Steins; organist, Dudley Buck. May 3 will be the Beethoven night, when the Fifth Symphony will be rendered. If done as there is no doubt it will be done, this affair will live in musical history as a memorable event. The Wagner programme will be presented at the matinée on May 4. "Israel in Egypt" will be given at the third evening concert on Friday, May 5. The selections for all the affairs are made with good judgment, and their rendition, with such a fine selection of artists, is almost certain to be enjoyable in the highest degree.

Blanche Corelli is on a visit to Europe, visiting her mother in Vienna, and she will play an engagement at the London Gaiety during her absence, which probably will extend over a period of two years.

AUXILIARY NOTES.

Fred Stinson will manage Modjeska for John Stetson next season.

Mr. E. L Davenport has joined the Madison Square Theatre Company.

Adelina Patti's three entertainments in Boston realized forty-two thousand dollars.

Gilmore's Band will play at some of the Boston summer resorts the coming summer.

Edward E. Rice will manage the Pickwick Theatre and Garden of St. Louis the coming summer.

Etelka Gerster has made a great success everywhere as *Ophelia* in Ambroise Thomas's "Hamlet."

"Youth" is being given by a portion of the Boston Theatre Company through the country, having fine success everywhere.

Santley—not Mabel, but the eminent baritone—has received an offer from the enterprising John Stetson to appear in America.

Mrs. E. Humphrey-Allen will sing at Warren Avenue Church during the coming year. The choir will continue to be composed of both a male and mixed quartett.

A party of New York musicians have organized a company for the purpose of publishing their own compositions. A capital idea. If it be sufficiently catholic, and have a head that is just, it cannot fail to work good to American musicians.

The Kennedy Family of vocalists and delineators of Scottish character are in Manitoba, though we understand they are to re-appear in Boston soon. They will be welcomed by all who love the simplicity, the pathos, and the sterling honesty of the Scottish character.

The Boston *Times*, under its new management, continues bright and readable. Major Albert Clarke is the editor-in-chief, and Frank T. Robinson, the former editor, whose excellent judgment brought the paper from nothing to a respectable position, is the art and dramatic critic. But we miss "Job Trotter."

Fanny Davenport says, "If I had a daughter who had a taste for the stage, I would take her to see the most horrible things. I think it is wrong in parents to take children to see only the most beautiful plays; I would take my daughter to all, and would so sicken her mind that she would never mention a taste for the stage again" Just so, Fanny. Our daughter has a taste for the stage, and we take her to see everything you appear in. She is not quite cured yet. Come early next season.

The London correspondent of the *American Art Journal* says that James Mortimer, who started the London *Figaro*, in 1871, and has been since the sole and latterly part proprietor and editor, severed his connection with that paper this week. He intends, in a week or two, to start a new weekly paper, which will probably be called the *Anglo-Saxon* and which will deal largely with American matters. Many members of his old staff who have been under his leadership for the past eleven years, and have reason to honor and respect him, have agreed to contribute to the new paper.

THE FINE ARTS.

George Fuller has made many successes in his artistic career, but none, with the single exception of "Winifred Dysart," that could touch the great triumph of "Priscilla Fauntleroy" and 'Twilight, Lorette," shown recently for a few days at Williams and Everett's gallery, and now on exhibition in New York. The "Priscilla" especially might be said to be *hors concours* by inherent right. It calls for praise, while adverse criticism would be powerless before it. But one must feel the picture, just as one must feel the character and the manner in which it is suggested by the marvellous creative power of Hawthorne. What a pair of pictures this and a delineation of Zenobia would make! Priscilla was merely the foil to the character of Zenobia, as presented in "The Blithedale Romance." It is doubtful if Mr. Fuller could do quite the same justice to the weird strength of the one that he has to the elfin sweetness of the other. The twilightsubject is quite as charming. Lorette, it will be remembered, is the name of a town in Quebec, and is used in Paris to designate a young woman who is considered a little doubtful in more ways than one. Hence the expression of such an artist as Mr. Fuller may be seen at a glance. He is not a Boston artist, nor yet an American artist, but a cosmopolitan, representative of a distinct phase of art belonging to the world

Two other important pictures lately shown in Boston are in the Academy—one of them on the line, in the best light in the gallery, we are told. These are portraits by William Willard. We said Boston pictures, though Mr. Willard has resided in Worcester County for some years, and only occasionally drops into the city for a day or a week, as the case may be. A gentleman who was at the Academy opening the other day tells a good story which is worth repeating. One of the portraits is of a New York lady, a Miss Sewall. A group of artists and connoisseurs were gathered about it, when a lady happened to spy it, and exclaimed, "Why, pa! there is Dora Sewall. Funny she never told us she was having her portrait painted." "So it is," said "pa," looking at it closely. "Who painted it?" looking at the name. "Willard! Who's Willard? Of Sturbridge! Where's Sturbridge? She looks like a Boston woman!" Which leads up to a statement that Mr. Willard, while belonging to a past generation almost, seems cut off more from the present because he is out of the busy turmoil to-day more than he should be. He is an educated gentleman and a thorough artist, and some of the best portraits of the past few years have left his easel. This one of Miss Sewall is the best portrait we have ever seen by an American painter; and, while saying so, we do not forget that we have had a Copley and a Stuart. But it unites the qualities of form, color, and expression, marvellously. Mr. Willard has lately painted a portrait of George M. Champney, bro her of the veteran Boston artist Benjamin Champney, and father of Edwin G. and Ellen Champney, well known in Boston, though possibly not beyond local limits to any extent. It is an honest, frank portrait, intended for the Woburn public library building.

Another strong man working diligently in Boston is F. B. De Blois, a French Canadian by birth, who has generally called Boston his home, excepting when studying abroad. He was at one time a thorough Bohemian with Morvillier and a congenial set of painters of less merit. Afterward he went abroad, studying with various masters, three years ago some months with Daubigney, which robbed him of some disagreeable notions he had in color, and accented his ideas regarding strong and simple foregrounds. He makes snow scenes a specialty, as did Morvillier, though his work is much superior to that painter's. A winter scene that he has nearly finished in his studio is made from a sketch secured in one of the northern suburbs of Boston, and is as picturesque as some of the village studies our painters roam through the French provinces to find, though it is so simple as to be almost severe. It is becoming an accepted fact, among the people who think, that an interesting subject depends more upon the painter than upon the locality. Here is a broad stretch of foreground, a middle distance composed of a cluster of irregularly planned and constructed houses with the foliage of yard and garden interspersed, all covered and almost idealized by the falling snow, which gives the requisite indistinctness for the distance to make a harmonious picture. The light, feathery quality of the snow is indicated in a thoroughly artistic way. Mr. De Blois succeeds better in winter pictures than in summer or autumn effects, because his greens are often apt to be accented, so to speak, with a certain brownish purple, which, while it indicates textures now and then rather cleverly as he uses it, is nevertheless disagreeable in some of its phases. While saying that, we are glad to speak so unreservedly in praise of his snow scenes, the more so that we do not recall any other Boston painter who deals successfully with this phase of nature.

Williams & Everett exhibit an interior with figures by Moses Wight, a Boston painter who has been so long abroad that he seems more like a Frenchman sometimes than a Bostonian. His interiors with figures, while often not as free and crisp in character as the tendency of the day seems to call for, are always pure and simple "Wight's ladies" is an expression that means a great deal here. Whether the subject be dignified or humorous, the presence of a gown indicates invariably that a lady is also present. Sometimes a remark is made, that they are "too nice;" but that is a criticism that a great many old-fashioned people will deem anything but derogatory. His French interiors differ from a great many in their freedom from anything like an expression in the lady's face that calls for disrespectful thoughts. This is a great deal, and will readily cause the other defect, if defect it be in any serious sense, to be overlooked. A lady in a light pink gown, open and flowing, displaying a white satin skirt, sits relieved against a wall hung with rich, dark tapestries; a child at her side, in a bluish gray garb, is reading from a book, while she is overlooking and assisting. The room is high, and all the surroundings are of carved wood and tapestries. It is a pretty home scene, full of peace, sweetness, and purity. It is harmonious in color, its textures are good, and its story the simplest and sweetest, appealing to the most severely quiet and cultured tastes.

A consideration of this picture naturally leads to a mention of I. M. Gaugengigl, a young painter from Munich, who became enamored of the American students gathered there, and drifted hither with some of them, and has been painting here for two or three years. His subjects are for the most part character studies in interiors of Meissonier dimensions, almost photographic in detail, yet never betraying any other photographic idea, and possessed of a feeling or a spirit, according to the subject, perfect in its way. He has been taken up lately by John A. Lowell, and his later pictures are bringing prices unheard of heretofore for such small canvases. His last-finished work, now at Mr. Lowell's, contains two figures, a youth and a maid, the former mischievous, and the latter frightened. A stolen kiss. That is all. But the color is marvellous. His costumes are variously of the fourteenth, fifteenth, or sixteenth centuries, and the textures and colors of the gowns worn by his maidens and matrons would woo even the veriest Philistine to a belief in the æsthetic. A view of his studio, with himself sitting at at an easel, busily at work, was shown here recently, and sold immediately, with a chance a few days afterward to get double the price.

ALAS! SHE SPOKE.

I saw her in an up-town restaurant—
  A girl of perfect form and lovely face.
I would describe her, but I fear I can't
  Do justice to her loveliness and grace.

She gave her order to a waiter girl,
  And then she idly scanned the bill of fare;
I gazed on her, my senses in a whirl,
  She all unconscious of my ardent stare.

Her eyes were of the most bewitching blue,
  And melting as the soft eyes of the dove;
Her hair of that half-red, half-golden hue
  Whose meshes form a hiding place for love.

Her lips twin rosebuds slightly kept apart
  Revealed small even teeth of pearly white,
Her looks, her air, her smiles, guileless of art,
  Would have ensnared a full-blown anchorite.

In pale blue silk with ruffles at the throat,
  And wrists of softest, snow-white, filmy lace,
She seemed an angel just from heaven brought
  In female form this mundane sphere to grace.

She held me in a thrall until she spoke,
  And then my going senses back I won.
Said she, "By gosh! this waitin' ain't no joke;
  I wish them beastly onions was done!"

G. R. J.

The London correspondent of the Liverpool *Courier* writes that Christine Nilsson has signed a six-months' engagement for America, to commence next October under the management of Henry E. Abbey.

REVIEW OF RECENT CONCERTS.

Musical piety has been the chief feature of the concerts of the past month in Boston. Oratorios have been given, and semi and wholly sacred works have been plentiful The orchestras have at last "closed for the season," and will turn from the symphonies of Mozart and Beethoven to the waltzes of Lamothe and Waldteufel, for the summer months. Now all eyes are turned to New York for a short time, and that city will enjoy a short-lived musical superiority over the Hub. As Shakspere puts it,—

"Now is the winter of our discontent
Made glorious summer by the sons of (New) York."

But although the coming months may not be notable musically in Boston, the next season is likely to exceed anything we have yet had. Already the promises of the Boston Symphony Orchestra and of the Philharmonic Society are heard in the air, and the amount of music *in futuro* is something that will make the average Bostonian cultivated in spite of himself.

There is no need, at this late day, to allude to the success of the Patti season, which took place just before the issue of last month's FOLIO. That singer was somewhat at a disadvantage in the large hall of Mechanic's Building, but, nevertheless, made a success of her parts. The company could not rise to the emergency, and their voices were ludicrously inadequate for the large building, all except Nicolini; that noble French-Italian expanded his manly breast and gave out notes that were not inferior in strength to any steam whistle in Boston. That the audience applauded vehemently was a fog-horn conclusion.

But, to leave puns and arrive at the more serious part of the review, the Handel and Haydn Society did not find their performance at the Jewish refugee concert in this hall strong enough to make an immediate change, and gave their

ORATORIOS AT MUSIC HALL.

These consisted of Bach's "Passion Music" and Haydn's "Creation." The first work was not given as well as it was at the performance of last year. The soloists were, as a whole, better this year than before, but the chorus was weaker. I begin to suspect that, spite of the large number of members, the Handel and Haydn Society has some "dead wood" which must be remorselessly chopped off before the tree can flourish. This fact was brought out prominently by the division into two choruses as Bach's work demands. The "Turbae," or choruses of the populace, were not vehement or strong, and the great double chorus, "Ye Lightnings, Ye Thunders," was meagre in tone. On the other hand, the great finale, "Around thy Tomb," was nobly given, and the chorales were all good, and in the last two showed some excellent pianissimo work. The orchestra were somewhat dilatory at times, particularly in "Give me back my dearest Master," and in "O man, bewail thy sin." Of the soloists, Mr. Henschel bore off the palm, and Mrs. Aline Osgood also proved that she has more merit than the critics were at first disposed to acknowledge. Her enunciation is beginning to free itself from the English drawl, and is becoming clear and pleasing. Messrs. W. J. and J. F. Winch also made successes of the tenor and bass parts. The former, however, seemed to be obliged to avoid many of the high passages, and often to use the semi-falsetto. But the part of the Evangelist seems to demand this kind of singing, and is at the best a very thankless task for the vocalist. The instrumental soloists did excellently, and deserve high praise.

"The Creation" was much more equal as a performance, and calls for little else but encomium. The choruses were firm, and the soloists excellent. Mr. M. W. Whitney sang the bass part with a nobility and grandeur which carried all before it. Only in the higher register his voice was husky, and in pianissimo work and diminuendo passages, there was an unsteadiness of intonation which is perhaps inseparable from such a heavy voice. But we wish that so great a singer would be oftener heard in works worthy of his voice. Mr. Tom Karl sang with a lyrical sweetness to which oratorio singers are generally strangers; but we must say that it was very pleasing and much clearer and steadier work than our regular oratorio tenor singers give us. Why will this singer adopt such a foreign pronunciation in his songs? Miss Fannie Kellogg sang with great flexibility of voice, and pure and sweet intonation. Her singing of the Eve music was delicious, and she only erred in giving a high note in "On Mighty Pens," which was somewhat squeaky. With this exception all her numbers were of artistic beauty.

A work of semi-religious character,

GADE'S CRUSADERS,

was given at Union Hall, April 4th. "The Crusaders" massacred the Saracens, so it may have been poetic justice that on this occasion the singers should massacre "The Crusaders." The work was very thoroughly spoilt. The chorus sang correctly, but stolidly, and without much shading. Mr. Hooper sang flat with much steadiness; Mr. Adams was out of voice, and his struggles with high notes were as interesting as a Graeco-Roman wrestling match; he did not keep in strict time in the scene with the sirens either; in fact the sirens knocked him out of time. Even Miss Kellogg added to the tumult by several explosive notes, which were more sudden than agreeable. Let us draw a veil over the painful scene, and pass on to another partial murder. This time the work is

BEETHOVEN'S "FIDELIO,"

which was given March 29, through the enterprise of Mr. George H. Wilson. The work had some noble portions. Mr. Henschel sang the rôle of *Pizarro* with the finest artistic beauty. I doubt whether any singer in America could have given the rôle with more effect. I was sorry to see him mar this effect by also assuming the part of *Fernando* at the close. The voice which suits the one character does not suit the other, and the change necessitated omitting several of the phases of *Pizarro*, as no singer has yet been discovered who can sing a duett with himself.

Miss Dora Henninges was the *Leonora*. She possesses some breadth of style, and sang conscientiously at first; but in the trying second act was not able to phrase properly, and was unable to pronounce clearly in the rapid duett. The tempo of the latter portions seemed to me to be taken too rapidly by the conductor. Mrs. Knowles made a very good *Marcelline*, and gave a high C of ringing power at the close of the trio of the first act. Mr. Want was also successful as *Jacquino*. Mr. Charles R Adams did very finely with the legato portions of his work, singing with tenderness and beauty; but was less successful on the rapid and brilliant "Blissful Hour." The orchestra were rather more vigorous than was essential, and in the rapid passages of the "Leonore" Overture No. 3, made many blurs, especially in the strings. The chorus gave the "Song of the Prisoners" with too much force, and yet, as a rule, they were lacking in strength in the latter portions of their work. The finale became a general rout. Solo singers, choristers, orchestra, and all, seemed involved in a sort of musical Bull Run. Beethoven would not have known his own work; and yet the audience applauded it, and probably thought it was some mysteriously classical effect of Beethoven's "later period." Carl Martin, who sang *Rocco*, was a hollow and asthmatic mockery, spite of his general correctness. Space begins to fail, and the other concerts must have short shrift.

THE PHILHARMONIC SOCIETY

brought their series to a close with a good concert April 13th: Dr. Maas was the soloist, and performed Schumann's piano concerto with much clearness and intelligence, and also made a success in some bravura solos. His surety, even in brilliant work, is most thorough.

The "Jupiter Symphony" (Mozart) was finely given, save that the andante seemed slow and lackadaisical. Chadwick's "Andante" for string orchestra was conducted by the composer, and its melodious themes and clear form met with hearty recognition from the audience. The concert closed with Raff's Overture "Ein Feste Burg," which is founded, like the last movement of Mendelssohn's "Reformation Symphony," upon Luther's chorale (which Luther never composed), "A Strong Castle is our Lord." Mendelssohn treats it learnedly; but Raff treats the theme very dramatically, and makes it really exciting. The work is full of strong contrasts, and, odd to say, Raff introduces the theme, as Mendelssohn does, by soft solos on the wood wind. With this the excellent work of the society for this season came to a close.

THE CECILIA CLUB

gave a concert at Tremont Temple, April 12, at which some excellent work on the part of the club was marred by weakness on the part of the first and second soprano, the former being especially thin. Three very pretty glees were excellently given, and Hoffman's 'Ro-

mance of Love" was sung in a perfect manner, only marred by the boot-heels of the audience, who marched out by platoons during the pianissimo movement.

Arthur Foote's Trio Concerts have just closed. There have been some very interesting works given, and some of the ensemble playing was excellent. A trio by Mr. Foote himself was performed at the fourth of the series. It is a melodious work, but has not the development one seeks for a trio. From this verdict I must except the first movement, in which the themes are well worked. In the scherzo and the adagio the beauty of the themes deserves praise; but as the general tendency of the movements is to an andante vein the effect is sometimes monotonous. A new pianist has come—"Professor" Boardman. I don't like "professors," and seemingly the public don't, for the first recital that was to be fell through. But what are we to do with all the new pianists? Talk about bills regulating Chinese immigration! What we need is a law that no new pianists shall be imported until the old ones have died off. LOUIS C. ELSON.

LONGFELLOW.

O poet of the people! thou whose song
Came not from cloud-land on weird, awesome wings,
But hovered round the dooryard tree which brings
Its invitation to the household throng
To sit where sweet simplicities belong,
And where the voice of childhood gayly rings,
Inspired from the same fount of joy which flings
Its rosy language all life's way along,—
Thou hast a place secure in people's hearts,
Denied to those whose inspiration falls
Upon them from a storied height so cold
Its light, devoid of warmth or feeling, starts
No tear of sympathy, or kindly calls
To all mankind to gather in its fold.

EARL MARBLE.

THE LOCAL STAGE.

The manner in which "Rosedale" is played at the Boston Museum is fine in the extreme. This will undoubtedly be the very last time that theatre-goers will ever have the opportunity to see Lester Wallack and William Warren on the stage together.

M'lle Rhéa's long-expected engagement at the Boston Museum begins May 1, when she will present her greatest success, as far as we have seen her, of "Adrienne Lecouvreur." She is far superior, in this character, to Modjeska, and falls little short of Sarah Bernhardt; her conception giving us more of the lighter, gayer side of stage life, as M'lle Bernhardt's did of the strength and undivided purpose. With M'lle Rhéa, we might say, the incident of the play is an incident, though terribly real while it lasts; with M'lle Bernhardt, life itself. During the engagement, M'lle Rhéa will appear as *Camille*, *Beatrice* (in "Much Ado about Nothing"), in which she is spoken highly of through the West, and possibly in other impersonations.

Maurice Grau's French Opera Company are giving a series of presentations of well-known operas in their original language and guise as the FOLIO is coming from the press, including "La Mascotte," "Olivette," "Paul et Virginie," "Carmen," "La Fille du Tambour Major," "Le Jour et la Nuit," and "Mignon." This is a fine selection; and the company presenting them, with the sparkling Paola Marie at their head, is especially fitted to give them in the very best manner. Varney's "Mousquetaires" was given on the opening evening in the unctuous way in which this company is famous in the way of acting, M. Duplan giving a delightful impersonation of *l' Abbé*. We have heard the company sing much better, but they struck the usual Boston east wind, and suffered accordingly.

The season at the Park Theatre will close with the usual engagement of the Union Square Company, which will begin May 1, and last possibly six weeks. "The Banker's Daughter" and "Daniel Rochat" are among the plays that will be presented, and probably "The Lights o' London" will be given with its original cast. This company always enables this popular theatre to close its doors for the season with a strong desire on the part of its patrons for the coming one to open soon again, and not with the languid feeling too often experienced, that one is thankful the season is over with at last.

The Emma Abbott Opera Company appear at the Globe Theatre for a week, beginning April 24, giving the opera of "Martha" on that day, "Fra Diavolo" on Tuesday, "Maritana" at the Wednesday matinée, "The Bohemian Girl" in the evening, "Patience" on Thursday, "Lucia" on Friday, "The Chimes of Normandy" at the Saturday matinée, and a double bill in the evening. Miss Abbott has a strong hold on the people at large, and probably will have a successful season.

The Ideal Opera Company will appear in "Patience" at the Globe Theatre on May 15, with a strong cast. Janet Edmonston, formerly of Mahn's Opera Company, will be the *Lady Angela*, and Mathilde Phillips the *Lady Jane*. We have spoken too often of this company to make it necessary to more than announce this fact. It is becoming generally to be recognized as an ideal company indeed; and, with the addition of Miss Edmonston, it is made still better. "Patience" will doubtless prove a great hit as given by them, and more than increase its popularity.

A week of opera will probably be given at the Mechanics Building, beginning May 8, at which Etelka Gerster and Clara Louise Kellogg will sing three evenings each. The stage will be extended fifteen feet toward the interior of the hall, and the prices will be popular ones.

Tony Pastor's famous troupe is at the Howard Athenæum, and Gus Williams in "Our German Senator" is the next attraction, which is drawing so well that the new play has been laid aside till next season.

Fred Vokes has been in Boston recently consulting with George H. Tyler in regard to their new theatre on the site of the present Gaiety, which will be opened about October 1.

B. R. Ambrose, so long at the door of the Boston Museum, has taken Mr. Blatchford's former position in the box-office, and gives universal satisfaction.

The Casino is to be one of the sensations of the summer season. Managers Atkinson and Gilbert have spared neither labor nor expense in their endeavors toward making it a place in every respect excellent. They have the most ample stage room, and all the accessories necessary for a gorgeous presentation of opera and spectacular plays, and they will avail themselves to the utmost extent of these resources in the production of their novelties. As an indication of what may be expected from them, they will inaugurate the opening of the Casino on Monday, May 24, with "Patience," and will, among other novelties, present the Dragoons on horseback, a score of horses elegantly caparisoned having been secured for the purpose. Later on, Charles D. Blake's new American opera, "The Lightkeeper's Daughter," pronounced by critics to be "most excellent," will be presented with forty beautiful blondes in the mermaid scene in act second. This will be the musical event of the season. The opera is being published, and will be ready for sale in due time.

There are rumors of a coming benefit to H. A. M'Glenen, the efficient business agent of the Boston Theatre. He will have a rousing one, as he always does.

C. A. Page is managing the Boston Museum finely during Manager Field's absence in Europe.

B. F. Tyron, who has been forty-five years in theatrical service, fifteen of them in the box-office of the Howard Athnæum, and who retires at the close of the present season to establish himself in London as an artist, will have a benefit at the Globe Theatre about the middle of May, which will undoubtedly be a mammoth affair if all his friends attend. A strong attraction will be offered, the details of which have not yet been arranged, to see which the Globe Theatre will have one of its biggest houses.

Emily Thornton Charles, who was for some time associated editorially with the Washington *World and Citizen Soldier*, and who left that paper last winter, has become the editor of a new soldier's paper in Washington, entitled *The National Veteran*. Mrs. Charles is a graceful writer, as is proven by a volume of poems issued by the Lippincotts, and an earnest, true little woman, who deserves all the encouragement that she may get in this venture.

Major Pond will begin a concert season with Minnie Hauk and an excellent supporting company on April 24. As we go to press, the only one of the company announced as engaged is Signor Tagliapietra. The tour will last four weeks, and five concerts weekly will be given. It cannot fail to be a popular season.

ALICE OATES has burst up again, and her company is disbanded. But she should not get discouraged. She is almost old enough to join a ballet troupe.

"THE WORLD."

This play, which is being given in magnificent style at the Boston Theatre, is a fine example of the spectacular school of melodrama, its movement being emphasized by tableaux rather than carried on by the detail of more quiet action. Its raft scene, a picture of which we give above, is one of the most successful pieces of stage mechanism ever seen on the stage; while the explosion and other tableaux are highly vivid and realistic. The action of William Redmund, Mrs. Thomas Barry, Daniel J. Maguinnis, George A. Parks, and others, is highly artistic and effective, and the entire affair is one of great success, showing the excellent management of Eugene Tompkins and the great resources of the Boston Theatre.

"PARADISE LOST."

A correspondent of the Boston *Transcript*, writing from Leipsic, sends the following to that journal: "Rubinstein's so-called sacred opera, 'Paradise Lost,' was presented for the second time in Leipsic Gewandhaus on the 2d of March. The text is a free adaptation from Milton's work, and the opera, or, more properly, the oratorio, is given in three parts. It opens with the hosannas and praises of the heavenly hosts, which are soon interrupted by Satan (bass), who calls upon his legions to battle against the powers above. The angels Raphael, Michael and Gabriel (parts sustained by ladies) marshal their forces to repel Satan's invasion, and the advance, combat, defeat and retreat of the invaders are finely depicted in an ensemble for double chorus and solos with an intensely dramatic orchestral accompaniment. The first part closes with a song of praise by the victorious heavenly army; this is most beautifully accompanied by the string orchestra in a pizzicato figure suggestive of harps.

"Part second opens with an instrumental introduction depicting chaos. This is followed by the description of the creation. The Divine command issues from a tenor soloist, who stands back among the orchestra, and who is denominated in the text as a 'voice.' Between the separate creative works are interludes by the chorus in keeping with the character. These interludes are replete with the rich orchestration which characterizes Rubinstein's works. The creation of man completes this part, which ends in a hallelujah ably worked up through an exciting accelerando to a superb climax. The instrumental introduction to part third represents the temptation and sinning of Adam and Eve in the Garden of Eden. The voice of the Lord is heard calling on his cherubs to sound the trumpets of justice; reproaching Adam and Eve for their wrong-doing; and finally pronouncing the sentence of expulsion from Paradise. As the two culprits sink in despair before the Divine decree there is heard in the distance the advance of the avenging angels, who come with flaming swords to drive the guilty pair forth. Nearer and nearer they approach until, finally, in a fiery and brilliant ensemble chorus, in which the triumphant shouts of Satan's hordes are heard above all others, the work is accomplished.

"The three archangels close and seal the gates, and with a thundering triple fortissimo from the orchestra the oratorio is ended. As a whole the composition is very dramatic, and while much of the music is descriptive, there is but little of a sensational nature. It occupies a little more than two hours in performance, and was warmly applauded by a large audience."

Gertrude Franklin has made a great success in comic opera in New York, the slight amateurishness that she displayed here having entirely left her.

PASSING SHAKES.

"Chamber music"—a crying baby.

The finest ring for a piano is the Chickering.

Of piano-fortes, Sohmer good, and some are not.

The Behr piano should always be played at "hops."

The way of the piano-player is often the Steinway.

A chronic musician should always have a Kranich piano.

Floury music is frequently ground out on the Miller piano.

It is a cold dinner that gets left for the second-table boarders.

Maude Granger's new play is "Second Love." That is played everywhere.

Why does Boston like "Hamlet'? Why? Well, owing to its Skullture, probably.

The reason an actor is often queer, is because he is a counterfeiter of other people's actions.

The Bloomington *Eye* says, "Anna Dickinson is no gentleman, and we can prove it." Why, Anna!

Tony Denier's "Humpty Dumpty" Troupe is so Tony that it is a Dernier resort for all who like pantomime. [Six passes, please.]

A New York paper says that "Anna Dickinson is on her last legs." Glad of it. We should hate to see Anna walking round on her hands.

"This is grinding," said the hand-organ man as he began a tune in front of an æsthetic householder's domicile. And a responsive echo came from the interior.

The "Round Robin" series of books is continually round robbin' people of sufficient money to buy the next issue, and the people enjoy it as well as the publishers.

"Will you love me when I'm old?" asks the lovely author of a ballad. Well, darling, hardly. We may love your memory when you mould, but should not carri-on so much as to love you.

The slighting way in which the husband of a popular actress is generally spoken of is almost complimentary by the side of the contempt felt for the husband of a blatant woman's-rights female.

Cynicus, who has been round among the retail provision dealers, says that the drummers are the only men who give an honest pound.—[*Boston Courier*.] And yet we have been cheated awfully on a drum of figs.

In an art notice in the Boston *Home Journal*, we read that "the beholder finds it not strange that the original of the portrait should inspire a poet, a sister woman, to write of her," and so forth. We are glad indeed that the poet was not a brother woman. Evidently not a woman suffragist.

I notice that an eminent *gourmet* has stated that the kitchen department at the House of Commons has opened the session with a "flourish of drums." *Absit omen!* but this statement is horribly suggestive of a new *régime* of *toujours* "drumsticks."—[*London Figaro*.] Oh! don't spring chicken jokes on us in that way.

SUPERS VERSUS CHORISTERS.

Our friend Frank N. Scott, a day or two ago, related several interesting incidents in his experience as a member of the old-time Boston Chorus Club, which furnished choristers for all the theatres. We recall one or two of them. On one occasion, during an engagement of Mr. and Mrs. Barney Williams at the Boston Theatre, a quartette, of which the late Frank Brazier, of Cambridge, and Frank Scott formed a part, was assisting in some of Barney's Irish dramas. There was always a jealousy existing in the minds of "the supers" against the choristers, because the latter would not assimilate with them. One evening one of the "supes" approached our friend Scott with the remark,—

"Youse fellers feel mighty big, don't you?"

"Moderately so," was the answer.

"Well, what's the difference between youse chorusers and us fellers?" was the next query.

"Financially speaking," said Frank, deliberately, "there is some $2.75 per evening, but socially and morally considered,"—measuring him slowly from head to foot,—"the difference is incomputable!"

Perhaps he wasn't mad!

Later in the evening Scott chanced to overhear a plan laid for the discomfiture of the choristers. In the drama of that evening the second act breaks up in a row, in which everybody is supposed to get wiped out. This was the supes' golden opportunity, and their little game was to join forces for the destruction of the devoted singers. But their plot was overheard, and forewarned was forearmed. Brazier was a very powerful man, and the rest of the quartette were no chickens. So when the rally was made the way those supers were pitched around and hammered was a perfect surprise party to them. A more utterly demoralized party was never seen. Barney Williams, after the curtain fell, approached the boys and said,—

"It seems to me that skrimmage was moighty ra-al!"

"So it seems to me," said Scott.

GERTRUDE GRISWOLD, the brilliant niece of Bret Harte, who has lately made such a great success in Paris in opera, and who has been styled the most brilliant *Marguerite* on the operatic stage to-day, if a possible exception be made in favor of Christine Nilsson, is spoken of by *London Truth* as "perfectly innocent in private life of paint and powder, and there is nothing in mind or manner corresponding to either. She has fine frank eyes, nut-brown hair, and one can discern in the figure, which is slim without meagreness, and in her physiognomy, native refinement and vitality." The French press is unanimous in praise of Miss Griswold and Miss Van Zandt, who have, in the language of the Paris journals, given them "a higher opinion of American womanhood." A New York society journal says on this subject, "We should be proud of these two brave, pure-souled young women, who dare to live their own lives and pursue their art in the midst of a world of—in short, a Parisian operatic world. They are in it, but not of it, and not the slightest breath of ill-will or scandal has ever touched the hem of their garments." Such facts and tributes as these go a great way toward discounting the terribly old-maidish, fastidious recital of horrors recently given by Clara Louise Kellogg, the foul-mouthed utterances of a small-souled parson named Johnson in Chicago, or the utterances of that apostle of moral "jim-jams," De Witt Talmage, whose eccentricities of demeanor might justify one in calling him the Daddy Long-Legs of the pulpit. We are proud of American womanhood under the circumstances, and quite as ashamed of that spirit of blind bigotry that sees nothing good outside of its own ecclesiastical dooryard.

AUXILIARY NOTES.

William T. Carleton will sing in "Patience" in London during the summer season.

Christine Nilsson, Marie Roze, and Trebelli all three appear at a concert in London on June 15.

Boito's "Mefistofele" is about to be produced at the Vienna Opera, with Madame Pauline Lucca as *Margharetta*.

Blanche Roosevelt and a concert company lately appeared in several Connecticut cities and towns with good success.

"Snegurka" is the title of a new opera by Rimsky Korsakoff, in Russian, which is about to be produced at St. Petersburg.

Emma Thursby will make a concert tour through the United States next season, under Maurice Strakosch's management.

George Edgar Montgommery, the poet, is the dramatic critic of the New York *Times*, and one of the ablest writers among the young men of that city.

The Legislature of Wisconsin recently adjourned and went in a body to see Edwin Booth in *Hamlet*. There is some intelligence in Western legislative bodies if this be a sample.

About once in four or five weeks we find the *Commonwealth* on our table. It generally has an interesting lot of selected matter, and what are called editorials and criticisms on various matters.

E. W. M'Glenen, a son of the well-known and thorough business agent of the Boston Theatre, is the manager of the Boston Opera Company, which is on a successful tour through Canada.

It is stated that Reeves' Band will go to Hull, the Boston Cadet Band to Nantasket, the Germania to the Point of Pines, Brown's Brigade to the Casino, and Lothian's Orchestra to Saratoga, during the coming summer.

The choir at the Roxbury Universalist Church this coming year will be Lizzie Cary, soprano; Alice Carle Seaver, contralto; Willis Clark, tenor; and Arthur B. Hitchcock, basso. J. A. Rising will be the organist and musical director. Mrs. Seaver, the contralto, will be remembered as the Alice Carle of the Boston Museum Company two seasons ago.

PASSING SHAKES.

A correspondent of the *Transcript* asks, "What is Serkys tea?" Possibly it is something like circus lemonade.

Mrs. Benedict's *Fashi n Journal* has an article on "Sunny Women and Moony Women." Our experience goes to show that when a man is courting he likes a moony woman, but after he is married he likes a sunny one.

Is there really going to be a paragraphers' convention? How perfectly lovely! Now, *what* shall we wear?—[*Corry Enterprise*] Wear honeyed smiles, dear girls. In other words, bee-ware. The paragraphers are a bad lot.

The *Yonkers Gazette* remarks that the musician is a man of sound doctrines. Such being the case, we are surprised that he would be guilty of uttering so many bass notes.—[*New York Commercial.*] Or that he should have so many treble-ations.

It is rumored that after a domestic quarrel, caused, it appears, by the emperor's too pointed attention to a circus rider, the empress of Russia has threatened to retire to Denmark with her children.—[*Exchange.*] Evidently the emperor has got more circus than he desired.

The latest poem is a translation from the Sanscrit, and is entitled "A Hymn to Ushas." The Hymn to Ushers, as sung in our theatres, would make an interesting poem.—[*Score.*] Chief-Usher Onthank of the Boston Theatre is the only person who can do this subject justice. Any effort of ours would be an Onthankless task.

A dramatic exchange says, "Frank Mayo is now playing in the 'Streets of New York.'" What is he doing—making mud-pies?—[*Philadelphia Bulletin.*] No, he is making filthy lucre.—[*Williamsport Sun and Banner.*] Those are offal jokes.—[*Phila. News.*] You chaps Mayo the actor a grudge, but this is certainly a dirty way to pay it.—[*Oil City Derrick.*] But, to return to the original question, we would suggest that he is "raising the dust."

Boston has had a good deal of music this winter, but the Higginson-Henschel scheme for a permanent orchestra has made enough more to last well into next summer, and it isn't all of a symphonic character either. The bass drummer thinks it is a plan to beat him, because the first violin is offered more than he is; the violinist, who wants more than one string to his bow, is mad because he can't take other jobs; the "brass" believe the managers have more brass than would make a new set of instruments; and the wood wind wish the H-H. pair would wind up. Altogether there is a painful lack of harmony.—[*Lowell Courier.*] And we understand that some of the members declarinet-work of restriction is being placed about them, so they cannot get other work on the string, and are obliged, when one says, "Haut-boy! can you play for me?" to only reply, "I fagotto get permission, and must go pauken around without it, with a muttered tam-tam." But we have given cymbals enough

THE FOLIO.

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THE demand for Jacob Brothers' uprights is so great that they have to be shipped as soon as they are finished.

C. D. BLAKE'S "Beautiful Bride's Wedding March" is becoming popular already.

WE hear favorable mention of H. H. Duncklee's solos on the piano-forte at exhibitions in and about Newark, N. J.

H. S. PERKINS, who is now in Santa Barbara, California, is the pioneer conductor of conventions in five territories.

BRASS-BAND leaders should not fail to look at our "Folio Medley," introducing "When the Leaves begin to Turn," and so forth

CHICKERING & SONS are turning out a piano an hour—that is, ten pianos a day. The firm has not been so prosperous for a long time.

THE sorrow is universal at the sad death of Alice Wright. She would have taken a foremost stand in light opera in a year or two.

KUNKEL BROTHERS, of St. Louis, publish a waltz entitled "Stella" by Gustave Satter, which is having a great sale through the South and West

CHOPIN'S waltzes, issued by White, Smith & Co., are in great demand. Those already out are enumerated in our "Bulletin of New Music" on the next page.

"OVER THE BILLOWS, or When Starry Eyes look on the Sea," by Henry Tucker, is being sung with great success by J. Garland in Haverly's Mastodon Minstrels.

THREE more of the "Puss in Boots" series have been issued by White, Smith & Co. The children say that the kitten peeping out of the boot is too "cute for anything."

HARRY WHEELER re-opens his normal musical institute this summer in Buffalo, for the second season. Dr. Louis Maas and Eugene Thayer will be members of the faculty.

LOTTIE SMITH, a pupil of Mrs. B. F. Bates, of Charlestown, was engaged as soloist for the St. Joseph Church, Wakefield, Easter Sunday, and sang to great acceptance.

"DOBSON'S Collection of Vocal and Instrumental Music for the Banjo," compiled and arranged by George C. Dobson, "the banjo king," will be issued in a few days by White, Smith & Co.

C. A. WHITE'S "When the Leaves Begin to Turn," arranged as a xylophone solo, is being played lightly by Mr. Sennia, of the orchestra in the Boston Theatre, and it is encored invariably with great enthusiasm.

ATTENTION is called to the advertisement elsewhere of Curtis's Patent Piano and Organ Indicator and Sight Music Reader, which is spoken of highly by all who have examined it, and its sales are increasing constantly.

WILLIAM DORST, teacher of music 281 Columbus Av., will take a limited number of pupils in violin and guitar playing. Orders left at White, Smith & Co.'s music store will receive prompt attention.

"ECHOES FROM OVER THE SEA," just issued, embraces transcriptions of Herbert Leslie's ever-popular "Cows are in the Corn," Roeckel's "That Traitor, Love," and other popular works. It is in great demand.

EDWARD FABIAN is meeting with success throughout New England as a singer and elocutionist. As a teacher, Mr. Fabian is also meeting with success, and is developing some remarkably fine voices.—*Boston Home Journal.*

C. A. WHITE'S song of "My Love's a Rover" is being sung with great success by Edwin Harley in Haverly's Mastodon Minstrels, it being encored over and over again every night Mr. White's music was never more popular than it is to-day.

MRS. A. F. HERVEY, soprano, sang, April 20, at an entertainment given at Immanuel Chapel, on Moreland Street, with great success. The others who took part in the entertainment were Linnie Hammond, contralto; Charles R. Adams, tenor; Arthur E. Miller, baritone; Bethine Almond, reader; Alfred DeSève, violinist; Wulf Fries, violoncellist; and Leon Keach, accompanist. It was a highly enjoyable affair throughout.

THE mid-year concert of Beaver College, Beaver, Pa was given at College Hall, March 23, under the direction of Auguste Rhu, when selections were given from Beethoven, Mendelssohn, Liszt, Eichberg and others. It was highly successful.

WHITE, SMITH & CO. have just issued Tosti's delightful song of "Farewell," under the title of "Good-by," with Italian words by Signor A. Farini, and English words by Louis C. Elson. It will have a great run in this new and improved shape.

STRAUB'S Normal Institute for 1882 will be held at Goshen, Ind., commencing Monday, June 26, at 9 A. M., continuing four weeks, and closing with a public rendering of "The Messiah." S. W. Straub is the principal, with a competent corps of assistants.

WHITE, SMITH & CO. have just issued two more of Gustave Satter's compositions—"Cendrillon" (Cinderella) and "Oiseau Bleu" (Blue Bird)—which are brilliant, and will add to the great composer's reputation. They should be on every piano in the land

A. J. GOODRICH and Florence Ada Goodrich will hold a session of their normal music school at Des Moines, Iowa, from June 19 to July 22, 1882, for the benefit of those interested in the study of music, especially music teachers, and those desiring to become such.

THE great success of "When the Leaves begin to Turn," which is acknowledged universally to be one of the greatest successes in the way of waltz songs that this country has ever had, is being followed closely by "My Love's a Rover" and "When the Leaves begin to Fall."

MRS. HUMPHREY-ALLEN, who has been the guest of Dr and Mrs. Schultze and Mrs. H. S. White, left for her home in Boston on Friday evening. Mrs. Allen has gained great favor with Syracusans, and will be gladly welcomed should she visit our city again.—*Syracuse Herald.*

ADDIE CHICKERING, a young lady of Cincinnati, who is said to have a beautiful contralto voice, is soon to settle in Boston, to pursue her musical studies. She is a daughter of the late J. B. Chickering, of Chickering Institute, Cincinnati, and a relative of the Chickerings of piano fame.

THE violin is coming forward rapidly in families where cheap pianos and mechanical pounding have disgusted a great many people of taste. To such music-lovers, Julius Eichberg's "Serenata for three Violins and Piano" will be welcomed gladly. It is dedicated to Ce ia Thaxter.

Z. BELCHER is giving a series of *musicales* at his residence on Mount Pleasant Avenue, Newark, N. J. On one of the recent occasions he was assisted by Miss Thompson of New York, Miss Lansden, of St. Louis, and O. D. Harley, who are preparing for the lyric stage. So we learn from the Newark *Call.*

THOMAS PARKISON, of Mansfield, Ohio, gave a vocal concert at the M. P. Church, Cardington, Ohio, on Saturday evening, April 8, which was a great success in every respect, at which he gave selections from the works of C. A. White, Harrison Millard, and others. Maggie Bell was the organist.

WHITE, SMITH & CO. are not only the publishers of the most popular music of the day, that that the people desire and will have, but their list of eminent composers' works includes the most renowned names in musical history. The people are sure to be suited the best where scholars and connoisseurs as well as the people are catered to.

THE Campanari Concert Company, including Leandro Campanari, the greatest Italian violinist; Anna Mayhew-Simonds, the celebrated pianist; Mary F. Marchington, the peerless soprano; Nellie T. Nolen, the Boston favorite contralto; and Frank Donohue, director and accompanist, gave a highly successful concert in Hyde Park on April 19.

THERE is on exhibition at Lyon & Healy's music store a handsome testimonial in the shape of a finely engraved and ornamented silver ice pitcher, with tray and goblets, presented by St. Bernard Commandery of this city to the Lyon & Healy band. Several more testimonials will perhaps stimulate the band to exertion. While the Commandery may not profit by the presentation, presumably the band will.—*Chicago Indicator.*

"OPEN THY WINDOW," a barcarolle, the music by Antonio Farini, and the words by Earl Marble, is one of the latest of White, Smith & Co.'s publications, and one destined to become very popular. Signor Farini is not only one of our most successful vocal teachers, but, as the merit of this work shows, a composer who needs only to be known to be thoroughly appreciated. It is full of strong feeling, with a romantic movement and fine expression.

THE third of the Petersilea-Campanari concerts at the Lyceum Hall, East Boston, was given on Wednesday evening, April 12, before a large and enthusiastic audience. The artists engaged included Mannie E. Johnson—soprano—pupil of Mrs. O'Neill; Edward J. O'Mahony, basso; Leandro Campanari, violinist; Wulf Fries, violoncellist; F. Donohue, pianist; C. Ward, cornetist; and A. Conant, accompanist. A varied and interesting programme was gone through, almost every number encored, and Miss Johnson was complimented with a handsome floral tribute.

MRS. H. ADDIE KING recently gave a reception at her residence, 52 Eutaw St., to the parents of her pupils, affording them an opportunity to note the progress made in piano music during the past quarter. A large number availed themselves of the opportunity. It was the opinion of all present that the young people did remarkably well, giving indication of application on their part and thoroughness on the part of their instructor, alike creditable to all.

THE many friends of J. A. Barney, who made his first appearance with Morris Brothers, and has since been with the San Francisco Minstrels, Dan Bryant, and others, and who is the author of the popular songs of "Little Footsteps," "Parted from Loved Ones," "In Her Cradle Baby's Sleeping," and so forth, has completed the organization of a minstrel company, and will take the road May 1. The members of his company are well known, and doubtless the organization will become popular.

H. S. PERKINS, of Chicago, is the pioneer conductor of musical conventions in five territories, and of several of the Western States, including California. His engagements for the spring included Fargo, Dakota, Feb. 21—24; Cheyenne, Wyoming, March 14—17; Ogden, Utah, March 21—24; Reno, Nevada, April 4—7; Santa Rosa, Cal., April 11—14; and Santa Barbara, Cal., April 25—28. His summer festival engagements are as follows: Waukegan, Ill., May 15—19; Jesup, Iowa, May 29—June 2d; and Fargo, Dakota, June 5—9.

The cantata of "Ruth, the Moabitess," is to be given at the Warren Avenue Baptist Church, Thursday evening, April 27, by a choir of sixty voices, in addition to several well-known vocalists, under the direction of Leonard Marshall. The cantata has been given several times by the same people under Mr. Marshall's direction at other churches, and has always proved entirely successful, both artistically and financially. Mrs J. H. Litchfield will be the *Ruth*, Eva White the *Naomi*, L B. Marshall the *Boaz*, and Dr. N. E. Saville the first *Reaper*.

A CORRESPONDENT who has sung Frank N. Scott's song of "Haunting Memories," which was given in the April FOLIO, and which has already gone through two or three editions, writes as follows: "I think it is one of the choicest gems of song that has been presented to the public for many years. Mr. Scott has struck the right vein, and his song will be one of the standard favorites of the day. It is pure in sentiment, simple, yet musically artistic in construction, with a beautiful accompaniment, while the poem is in itself a literary gem. It should attain a widespread popularity."

AMERICAN singers visiting London seem latterly to be certain of pronounced success. Isabel Stone continues in great favor. At a concert given by the Guildhall School of Music, March 18, she sang the soprano solo in Mendelssohn's motet, "Hear My Prayer," of the rendition of which the *Daily Chronicle* said that "it was characterized by a devotional feeling that the writer had rarely heard excelled, even by artists of established repute, that it was, in fact, almost perfect. Since she has been in London Miss Stone has received two offers from Carl Rosa to go upon the stage, but has declined on both occasions, it being her intention to confine herself to concert work."

THE Hyde Park (Mass.) Choral Society gave its closing concert for the season Thursday evening, March 30, at the M. E. Church. This society has been under the direction of T. P. Ryder during the past five months, and the result of his skilful training was very apparent in the finished rendering of Mendelssohn's 42d Psalm and several part songs. Mr. Ryder is one of our best conductors, and has been very popular with the society since assuming the position of its leader. Mrs. H. F. Knowles and the Hatton Male quartette assisted at the concert. Lyman F. Brackett presided at the organ.

THE many friends of A. Z. Chipman, the popular young actor, late of the Boston Theatre Company, will watch for the first presentation of his new drama of "Checkered Life," to be brought out at the Fifth Avenue Theatre early in May. This drama is pronounced by the critics to whom it has been submitted to be one of the strongest emotional dramas that has been produced for a long time, and is certain to obtain a permanent and undisproved popularity. Mr. Chipman has devoted a long time to the writing of his drama, and will have it brought out by a company specially selected by himself with a view to individual fitness for the several characters. New scenery, costumes and music have been prepared, and all the accessories of the Fifth Avenue Theatre will be called into service for this new work. It will no doubt be a dramatic event.

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Tenderly, in accents yearning,
Breathe I here my vows to thee,
As the day to night is turning,
And the cares of daylight flee.
Ope thy window, gentle maiden,
And look down upon me here,
As my notes ascend, love-laden,
Tinged with lover's dainty fear.

Listen to my earnest pleading!
Let thy spirit's rapture fall,
Shyly seeking, then receding,
Waiting for thy lover's call.
Listen to my prayer ascending,
That thy love will e'er be mine,
That our souls may soon be blending
In a peace and bliss benign.

List, O maiden, to the passion
That I breathe upon the night,
To the love-song that I fashion
In the moonbeams' pensive light;
In the moonlight's brilliant splendor
Here I breathe my love to thee,
Waiting for thy whisper tender
That thy love belongs to me.

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Through the courtesy of the publishers, White, Smith & Co. of Boston, and of the talented author, Earl Marble, we have received a copy of that delightful vocal waltz and song, "The Beautiful Night." Mr. Marble has won by his many compositions a fine reputation as a song writer which will lose nothing by this, his recent effort. The song is dedicated to his charming daughter, Miss E. Agnes Marble.—*Burlington (N. J.) Enterprise.*

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THE ELKS' ENTERTAINMENT.

Sunday, the last day of April, the Elk Lodge gave a charming musical entertainment to their invited guests, with an unusually rich programme. Besides a picked orchestra of thirty fine musicians, conducted by our able director, John J. Braham, there were several noted soloists, which are the pride of our principal first-class concerts. Helen Carter, with her solos, and Walter Emerson, our excellent cornetist, achieved great successes, and well-deserved and overwhelming applause; but the most attractive number of the entertainment was almost the entire first act of "Il Trovatore," rendered by Signor Farini and some of his most accomplished and advanced pupils. Addie C. Reed, assuming the part of *Leonora*, sang delightfully; her voice, a rich and pure soprano of great flexibility, won for her the hearts of the appreciative audience. Her "Tacea la Notte" was rendered artistically, and in the grand trio, the finale of the act, with Mr. Stedman and Signor Farini, she displayed a fire and energy which an artist of many years' operatic experience might be proud of. Mr. Stedman, the tenor, who studied with the late Mr. Sprague for years, is now in the hands of Signor Farini, to finish himself for the operatic stage; and he gave evidence in his singing on this occasion, that he deserves decided encouragement for his career. His voice is rich and of exceptional beauty and power, with a large compass; he takes the upper C with perfect ease; and his notes in the lower register are equally as good. It is not an easy undertaking to sing the music of "Il Trovatore" at short study; but Mr. Stedman has shown to us on this occasion, that he bids fair to make a great success in the part of *Manrico*, which has been promised to us by Signor Farini in the beginning of June. We would advise Signor Farini, who took the part of the *Count*, never to play his own accompaniments, and especially not on an instrument entirely out of tune. Although the signor is a true artist and a very fine baritone, he should know that these things mar the effect greatly. We should be pleased to say something definite about the signor's operatic venture for June, but negotiations are not sufficiently matured as we go to press.

THE rage for novelty and something striking is happily hit off by London *Figaro*, which remarks, "In the good old times, composers who desired to strike the paths of originality, and to go beyond the traditional subject of peasant love, were wont to make an incursion into the fruitful domain of historic crime. This narrowness of idea little satisfies the modern musician. We are threatened with a 'cantata' by M. Rubinstein, in which the principal figure is the Supreme Deity. A French composer has given us the spectacle of a ballet divertissement in the Temple at Jerusalem, with the Holy of Holies in the background, and with St. John the Baptist depicted as the lover of the daughter of Herodias—a consummation from which Mr. Ernest Gye has very properly promised to save us. But the habitual recourse of Teutonic mediocrity is the description of our future state. The rattle of bones in the charnel house, the clanking of chains on the gibbet, the shrieks of ghouls and of familiar spirits, and all the horrors of pandemonium, are subjects upon which the modern professors of the divine art love to dwell. Absolutism in music is a thing of the past, and we are confronted with the modern rage for realism. Matters which would be scouted on the stage are freely offered to the more delicate and impressionable organization of concert-goers; and composers, not content with holding up the mirror to nature, pass beyond the grave and seek to describe to us the horrors of that which they feebly conceive to be Eternity."

GILBERT AND SULLIVAN'S new comic opera, says London *Figaro*, is founded on one of Mr. Gilbert's "Bab" ballads, "The Fairy Curate," which tells us how—

> "Once a fairy, light and airy,
> Married with a mortal;
> Men, however,
> Never, never
> Pass the fairy portal.
> Slyly stealing, she to Ealing
> Made a daily journey,
> There she found him,
> Clients round him
> (He was an attorney)."

The result of this strange union was a son named "Georgie," who became in due time a curate, who, being half a fairy, had the power of paying flying visits to his fairy mamma. One day, however, his bishop, popping in unexpectedly, finds Georgie's mother, *à la* the fairy Rebecca, in wings and short petticoats, and assuming her to be a lady of the ballet, denounces her son, who, in his indignation at the insinuation, "changed religion, like a pigeon, and became a Mormon!" The *denouement* is, of course, changed, and the story much elaborated in the new libretto; but the leading idea of the latter, I understand, is identical with that of the ballad.

FIGHTING in behalf of American composers and their work is an uphill business when there is so much stupidity on the part of musicians like Theodore Thomas and others of his ilk to deal with. For instance, in the selections made by Mr. Thomas for the New York May Festival, there is not one work by an American composer. The New York *Dramatic Times* severely but justly remarks, "The musicians of this country are ignored completely! Why should they be, in a great festival which is supposed to be a representative musical entertainment? Would it not be graceful and appropriate to put in a composition by some one of the several men who have been struggling with marked ability and originality against the storm of German music which has been blowing over the country ever since Thomas got hold of the elements? Is a musical festival only interesting historically, that Spontini and Cimarosa and Boticinni and Bozzini and Trichinæ should have a place in it? Thomas, it is well known, does not believe in the development of American music by the encouragement of American composers! He holds consistently to the doctrine that the best way to encourage music in America is to ignore those who try to make it, and secure as much glory as possible for those who only mark the time of foreign compositions."

AUXILIARY NOTES.

Lotta closed her season on May 20.

Madame Essipoff is giving concerts in Paris.

Janauschek is said to be creating quite a sensation through the West.

Mary Anderson is at Long Branch, having just closed her season, the most successful she has ever had on the stage.

Lina Merville is playing *Cupid* in "Vulcan" at the Opera Comique, London. Should think she might play the mischief with the boys.

Theodore Thomas is reported by one of the New York papers as being much displeased with the results of the May Festival artistically, and as saying that he will not repeat the experiment next year.

On a recent Sunday, during the performance of "Les Huguenots" at the Paris Opera House, a man in the stalls shouted that the performance was disgraceful. He was conducted to the street by two policemen and a file of soldiers.

Joseph Bradford has dramatized Mallock's "Romance of the Nineteenth Century," and it is said to be a version that will enable some actress of the Clara Morris school to give a characterization of Cynthia Walters that will be very popular.

Music speaks as follows of Madame Galassi, who recently made her appearance in New York at Campanini's benefit concert: "She has a good school, phrases artistically, and sings throughout in a most discriminating and intelligent manner. Her acting is marked by feeling, expressiveness and perfect naturalness, and she displayed great versatility. In appearance she resembles Lucca. Her voice is a full contralto; it is of good quality, even, full and sympathetic, with an ample compass. Her success was undoubted, although an occasional want of smoothness betrayed a want of continued practice."

"The Magic Doll" is the title of a musical extravanganza which has been prepared by Benjamin E. Woolf for the Boston Comic Opera Company, an organization headed by Bessie Louise King, who has become well known by her appearances with the Corinne, Holman, and Hess companies, and who possesses a fine soprano voice. Annie Whitney, Charles G. Amsden, George Gaston, Kirtland Calhoun, and Frank Calburt are the other members of the company, which is about beginning a summer season in Albion, Michigan, as this paragraph is being written. The musical part of the piece embraces many of the gems of "Patience," "The Mascotte," "Olivette," "Pirates of Penzance," "Girofle-Girofla," "Billee Taylor," "Bohemian Girl," "Fra Diavolo," "Pinafore," "Chimes of Normandy," and others.

AMALIA FREIDRICH-MATERNA.

Amalia Materna is a native of a small town in Styria, where her father was a teacher, and devoted fervently to the study of music, playing several instruments. Amalia was born in 1847, and early showed a passion for music. She embraced every opportunity that showed itself in a small way to pursue its study, and her first public appearance was in Von Suppe's operetta of "Flotte Bursche" at the Thalia Theatre, at Grätz, where after a time she married Karl Freidrich, an actor, when she went to Vienna, and was engaged at the Carl Theatre, and in 1868 she sang the rôle of *Elvira* in "Don Giovanni," and of the *Fury* in "Armida," after which she was engaged for the Kärntnerthor Theatre, where she made her *début* in 1869 in "L'Africaine." She attracted the attention of Richard Wagner soon afterward, and in 1876 she created *Brünhilde*, and since then has been the great exponent of the Wagner music. Mr. Wagner is said to have exclaimed, on hearing her for the first time, "Thank God! I have found my *Brünhilde!*" Frau Materna made a great success at the New York May Festival; and she is to appear in Boston soon in two concerts, when she will be assisted by Herr Candidus and the principal artists who participated in the recent New York Festival, in connection with the great Wagner orchestra. The New York *Herald* recently said of her, "Although at rehearsals it could hardly be expected that an opportunity would be had to judge fully of Mme. Materna's talents, it furnished abundant proof that the flattering foreign opinions expressed as to her noble voice and highly dramatic instincts are thoroughly justified. Her voice is full, round and rich, and, whether used in the extreme upper register or the lower notes of its compass, it is equally powerful, clear and resonant. It is heard at its best, perhaps, in broadly dramatic passages, and last evening in the Wagner music, Mme. Materna employed it with a grandeur of effect that was astonishing. There is nothing harsh or unpleasant about it, even in the broadest and most passionate expression of vocal sentiment, and it is perfectly under her control. After hearing Mme. Materna sing in the Wagner music, one can readily understand why Wagner has chosen her as the creator of the heroines of his operas." The exact date of the great singer's appearance has not been settled as we go to press.

ANOTHER BOSTON PRIMA-DONNA

Mme. C. Hunking, who has sung here in many concerts recently with great success, has been engaged by Max Strakosch for his next opera season, to assume the rôles of *Violetta* in "Traviata," *Lucia*, *Martha*, and *Margherita* in "Faust." Mr. Strakosch was much pleased with her beautiful voice, cultivation, and method. He also was very highly pleased with Marie C. Strong, contralto, and selected several parts for her to appear in in the coming season. W. Stedman, tenor, was pronounced by Mr. Strakosch as having a very superior voice, and he requested him to study very hard under his present teacher, so that he might accomplish his expectations for the next fall. These artists are some of Signor Farini's best pupils, and have been studying with him ever since he has been in Boston It is certainly a very high compliment to Signor Farini when a manager like Mr. Strakosch pays his studio a visit to select talent for his opera season, and we are happy to see that our expectations regarding the ability of Signor Farini as a maestro have been realized. The signor also speaks very highly of Mrs. Tucker, soprano, and Mr. Bevins, basso cantante. We shall be pleased to hear them in public soon.

COMING BENEFITS.

Several benefits of more than usual importance are about taking place as this issue of the FOLIO appears. The first one is that of Manager Eugene Tompkins, of the Boston Theatre, which takes place on the afternoon of May 24, the day that the FOLIO appears. The request that Mr. Tompkins would allow his name to be used was signed by Mayor Green, Gov. Long, ex-Gov. Alexander H. Rice, Hon. Charles J. Noyes, John Boyle O Reilly, and others. John McCullough and others will appear in a very attractive bill, which at the date of writing has not been announced. Manager Tompkins has developed a rare capacity for his position, and it is to his enterprise that the great successes of "Michael Strogoff" and "The World" were brought to Boston.

On the afternoon of May 31, at the same theatre, H. A. M'Glenen will have a benefit, when it is understood that a star well known in the theatrical world (probably Mary Anderson) will appear in a popular play, to which will be added miscellaneous attractions. Mr. M'Glenen has become a fixture at the Boston Theatre, owing to his devotion to the interests of the house, and his relations to the public have been so pleasant that his popularity will be sure to pack the building, as heretofore.

On the afternoon of June 1, B. F. Tryon, who has been the treasurer at the Howard Athenæum for sixteen years, takes a benefit at the Globe, through Manager John Stetson's courtesy. It had been Mr. Tryon's intention to retire from theatrical life altogether, and pursue his art inclinations in London; but Manager Stetson has offered him the treasurership of his Fifth Avenue Theatre, which he has accepted, though this will not prevent him from having the rousing reception that he is sure of at any rate.

On the evening of June 5, at the Globe Theatre, Charles Burnham and Martin Drake, the business manager and treasurer of this theatre, will have a benefit, at which will be presented "Ruy Blas," with William Redmund in the title-rôle, and with Mark M. Price, Charles Kent, Mrs. Thomas Barry, and Alice Carle in the cast. Fred Vokes, Signor Broccolini, Louis Harrison, Hattie Moore, Julia Wilson ("Tot") and the Garnellas will also appear; and a new and comical novelty is promised, in which several well-known public men and the managers of two of our leading theatres will appear. Mr. Burnham has made hosts of friends by his invariable good nature under all the trials of a box-office, and no one has ever been found who could say a word against Mr. Drake.

On the evening of June 3, George H. Tyler, the popular business manager of the Park Theatre for the past two years, will have a ben fit, tendered by Abbey & Schoeffel, as a parting testimonial, previous to his entering upon the management of the Bijou Theatre with Fred Vokes. The number of volunteers is very large, and the popularity of Mr. Tyler would fill the Boston as easily as the Park.

In fact, everybody around the Park is popular. E. R. Byram, the business agent of this theatre, will follow with a benefit on June 10, (the last night of the season). A fine entertainment will be given, the details of which have not yet been arranged fully, though it is well known that a large number of artists of ability and popularity have already volunteered.

William H. Gallagher, for the past seven years assistant treasurer of the Howard Athenæum, and during the past two years holding the same position at Oakland Garden, will benefit at the Howard on June 10, when Manager Harris himself will appear, in addition to a host of others; and on June 6, Frank Wright, the stage manager, will have a benefit, when he will appear as *Quasimodo* in "The Hunchback of Notre Dame."

Charles F. Wentworth, the popular young treasurer of the Gaiety Theatre, will have a benefit May 29, which will be sure to be well patronized, not only because a good bill has been provided, but because Charley is one of the most agreeable fellows looking out of a box-office window.

On May 31, William H. Bingham, of Manager Stetson's staff, will present an attractive bill for his benefit.

Congressman Oates, of Alabama, has just married Miss Sallie Toney. That'll be a toney crop to "thrash" by'n bye.—[*New Jersey Enterprise.*] Which will cause them to make wry faces. They will surely chaff each other terribly when anything goes against the grain.

THE FINE ARTS.

The twenty-sixth exhibition of the Boston Art Club, which is now taking place, comprises water colors and black and white in about the ratio of three to one, the great majority of the former having previously comprised the water-color exhibition in New York, while a larger proportion of the latter are from Boston, and now shown here for the first time. The collection, as a whole, will impress the art-lover, who has knowledge and taste as well as love for art, as being rather commonplace, having that quality that may be called respectability, as well as a commonplace look. There is little that is absolutely bad, and even less that is thoroughly good. There is nothing that is really clever, striking, or indicative of anything like genius; though a large number of the pictures are good in subject, and respectable in handling. The result is, that there is a monotony that in an exhibition does not attract much attention or awaken any enthusiasm; though we are free to confess that on the walls of a private mansion, where pictures are the exception rather than the rule, a great many of these works would show off far better than here. Thinking readers will see at a glance that this is generally the case. Indeed this is one reason why pictures purchased from a studio are more apt to be satisfactory than are those bought from the walls of a crowded gallery. The painter treats each one on its individual merits; but the exhibitor masses them as so much merchandise. Do not some of the very best pictures need just this coddling? Among the black-and-white drawings that attract attention are a portrait, a picture of a girl and a dog, and an outline drawing for a portrait, all by B. C. Porter. These are more especially noticeable from the fact that they are by a painter who is occasionally criticised, by the disciples of the ultra school of impression in idea and freedom, in presentation, as being simply pretty and nice. At least the two last-mentioned of these pictures show the foundation of these criticisms to be at least not altogether solid. The thorough artist is shown; not the painter of pretty effects. Mr. Porter shows by such careful and artistic work as this that he unites the first quality of possessing a careful taste in drawing with the second one of being alive to what is desired in portraiture by people who like agreeable color without being able to analyze the reasons or ingredients. Mr. Porter paints fashionable ladies, as the portrait in black-and-white shows, and if his finished pictures of them in times past and present have shown an anatomical idea bewildered and even lost in the rubbish of superabundant dress, it is just possible that in this way he is presenting the personality of fashionable ladies in a manner that is as artistic in its underlying idea as it is truthful afterward in its general presentation of character. Mr. Porter's drawing, as here shown, may be termed graceful rather than strong; but how good it is may be seen by contrast with a drawing of a child's head near by, signed Linton, whoever he may be, which is fuzzy, or rather wiry, and has neither grace nor strength to claim for it the place where it hangs. Among the really good things in landscape, one looks over and over again at a bit by F. B. De Blois, a winter subject, the foreground plain, broad, and simple in both idea and treatment. It is not great, because Mr. De Blois is not so successful in small pictures as in larger ones. His style is more sweeping, and his drawing is given better scope and more capacity for expression on a larger canvas. Yet this bit is charming, and expresses a winter idea very cleverly. Near this is a picture by E. H. Garratt, of an approaching storm on the seashore, with a man driving a yoke of oxen drawing a load of seaweed. Or, we should say, attempting to drive the oxen; for the would-be driver is on the "off" side of the cattle, which presents a most ludicrous idea to one who knows anything about ox-driving. A figure of another man, hurrying along behind the vehicle, is so grotesque in drawing as to be almost a burlesque on the species. It is barely possible, however, that he is dancing along in this funny way in his appreciation of the humor of his companion attempting to drive oxen on the "off" side. We mentioned this fact to an artist whom we met in front of the picture, and he said that it had been mentioned already to Mr. Garratt, who said he remembered taking a stick, and attempting to drive the oxen, but they would not go. He stood on that side. The oxen, at least, were well trained! But, after a smile at Mr. Garratt's slip in this direction, which will probably be remedied as soon as he gets the picture in his possession again, a great deal of praise can be bestowed upon the picture itself. The approaching storm is indicated well, and its movement simulated in a strong, masterly manner. This in general. Little flaws could be picked in it; but for one of our younger artists, who seldom goes beyond black and white, the work is very creditable. Both this and the work by Mr. De Blois previously mentioned are done with the brush, with black and white paint, while Mr. Porter's are crayon work. John J. Enneking has some good work, though at times betraying a worked-over or "worried" look that is not agreeable; T. O. Langerfeldt has some excellent water-colors; and Susan Hale shows aquarelles as well. The two latter artists are recognized as at the head of the Boston water-colorists, and both aim at breadth, though we often think that both of them teach too much to avoid "talking shop" now and then in their pictures.

W. L. Picknell, who does some thoroughly good work now and then, is on a sketching tour through Texas, New Mexico, and the adjacent country. The extreme Southwest, as well as the great prairie section of the country, has been neglected by the painters to a great extent, with the exception of its mountainous features. There is a warmth of atmosphere added to stretch of landscape that ought to give an artist with strength of touch and simplicity of style a fine chance to do something for nature and for himself besides pose theatrically on canvas with insolent mountains. Thomas Allen, Jr., has shown a number of Texas and New Mexican subjects here, all languid with the peculiar sunlight of that section, and simple to the verge of insipidity to the lover of the highly spiced in art, and it is to be hoped that Mr. Picknell will do something in a similar vein. An art sentiment can be created if sufficient encouragement be given to the artists who are on the search for novelties not necessarily of the "stunning" order. Mr. Picknell shows at Williams & Everett's this week a strong Normandy picture, the composition introducing a little shrubbery scattered about, with a road winding up from the foreground through the middle distance, over which a tired workman is trudging wearily, while overhead is a sky wondrously full of light. It is clear, decided, and frank in expressing a sunny phase of nature. It is simply truth. The only fault we should find with it is that the light is too clear, containing so little yellow as to be cold, whereas there should be more warmth to represent the sunlight of a summer day. But the idea of light is represented remarkably, and the handling is strong and virile.

I. M. Gaugengigl, the painter of those bits of character study that John A. Lowell & Company have taken hold of lately, has just finished another one, representing a French refugee of the '98 days, his rich dress dusty but still neat in spite of it all, knocking at a door, behind which he is ignorant as to whether are awaiting friends or foes. There is a weariness over the strength of the face, and a shade of sadness and doubt, that are expressed in a tender and a touching way. The details of the picture are painted with great nicety and conscientiousness, the color is delicate and in some phases delicious, and as a whole it is a fine bit of pathetic sentiment.

George L. Brown has at Noyes & Blakeslee's a large view of the Grand Canal of Venice, with his usual composition and usual color. The distance and the atmosphere are charming, as almost always Mr. Brown paints for a large class who like Venice or any other section of Italy *couleur de rose;* and indeed we have a great deal of sympathy with both the class and the feeling, though recognizing the falsity of the presentation as we do the pretence of a great deal of the poetry of the day. His pictures give us a great deal of pleasure in spite of what may be found in them to object to.

Henry Bacon shows at Palmer, Bachelder & Co.'s a large figure picture that is one of the weakest he has painted for a long time. It is meant to illustrate Bret Harte's "Luck of Roaring Camp," but its figures are as unsatisfactory as are most of those seen on the stage in Western plays. Buffalo Bill's mild-mannered ways are ferocity itself by the side of these ironed-out and polished-off miners. No painter any more than writer can depict Western character without having a knowledge of it from actual experience. He may describe its life and manners in a way; but that is

another thing. We have no idea whether Mr. Bacon has ever been in California or no, but being there to-day would not enable him to depict that revelation of early California days that gave Bret Harte his fame. Mr. Harte's "Luck of Roaring Camp" is an idyl that will take its place among the classics; Mr. Bacon's is a mass of rubbish that is not worth the frame that surrounds it. Though it has a pleasing sentiment and suggestion, its execution is weak and uncertain. We are pleased to speak in a contrary way of a number of studies of character and scenery at this same establishment—some in water color, and some in oil. They are lively and cheerful in color, and of that pleasing character that does not insist on virile handling and brawny appearance to be successful. The largest and best of these is a Venetian picture of "Feeding the Pigeons," which is, in fact, one of the best pictures by Mr. Bacon we ever have seen. It is charming in every respect.

"Hope and Memory" is the title of a steel engraving recently finished by E. G. Williams & Brother, of New York, which is a fine work of art, and which will be doubly interesting to those who know the circumstances regarding its origin. It is composed of two figures, that of an old man and a young girl; the former being the well-known Judge Biddle, of Indiana, and the latter Myla Charles, a daughter of Emily Thornton Charles, the well-known Indiana poet, now of Washington. The young miss happened to take this position one day with the judge, which so impressed her mother that she had her go the next day and be photographed in the same position, from which the engraving was made. The picture reflects great credit upon the engravers, and probably will appear as a frontispiece to a new volume of poems that Mrs. Charles (Emily Hawthorne) will soon issue.

F. B. De Blois will summer at Long Island, Lake Winnipiseogee, where he will vary his sketching season by managing the well-known hotel of the Island Home, so well and favorably remembered. This fact will make the hotel a popular one among the artists. Mr. De Blois will prove himself a decidedly smart man if he can keep a hotel as well as paint a picture.

A fine collection of ancient and modern etchings and engravings is on exhibition at John A. Lowell & Company's, 70 Kilby Street. They are in charge of E. G. Kennedy, of New York.

Alma Tadema is engaged on a picture of Cleopatra for a New York art-lover. Simply to imagine the picture is a treat.

James Notman has recently issued photographic reproductions of L. Perrault's "Age of Innocence," a charming child's head, the original of which is on exhibition at his studio, 99 Boylston Street, and the copies of which are in such demand that he can scarcely keep pace with it. Recent group photographs done here are of Gov. Long and Council, and Gen. Moore and Staff of the old First Brigade. Both are spirited photographs.

The *San Francisco Bulletin*, in a notice some time since of the Franciscan Missions of Alta-California, made a suggestion that they be restored by some competent artist, which suggestion was acted upon, as the following subsequent notice indicates: "Mrs. Oriana Day, a gifted artist, formerly of Boston, Mass., while the guest of California's historian and honored citizen, General Mariano Guadaloupe Vallejo, at his earnest solicitation was induced to undertake the difficult yet pleasing task. A painting by Mrs. Day of the old Presidio at Sonoma which she had submitted for the general's criticism proved to be so true to the original, so entirely satisfactory to him, that he at once conceived the plan of confiding to her the work of preserving on canvas the old Missions, a long-cherished desire of his, and which he had arranged to have executed by the late Hon. Edward Vischer, whose death shortly after prevented its accomplishment. For more than three years past, under the immediate and careful supervision of General Vallejo, who is possibly the only person now living in California thoroughly informed on the subject, aided by his early youth impressions, vivid memories and graphic descriptions, together with the old drawings, photographs and rare manuscripts in his possession, the artist has been enabled to rebuild on canvas, as it were, from their respective ground plans, the old Missions, and to accurately represent these fast-fading, almost legendary relics of zealous missionary labor and early spiritual conquest of the Pacific Coast as they stood in the epoch of their opulence and power. These are no hastily-conceived and hurriedly-executed productions, but are the result of careful labor and comprehensive study, and are destined to prove a most valuable addition to the pictorial history of California. The writer is informed that these 'twenty-one Missions,' together with other paintings of local and historic interest by the same talented artist, will, in the near future, be submitted to the critical decisions and æsthetic tastes of the connoisseurs of art in San Francisco." Mrs. Day will be remembered by many art-lovers of Boston as having had a studio at one time in the Lawrence Building, and afterward at her residence in Charlestown, where she resided with her husband, John A. Day, then an officer in the Navy Yard.

AUXILIARY NOTES.

It is generally conceded that the New York May Festival was a failure.

Marie Geistinger has sailed for Germany, but will return to America in September.

Henry Mansfield Rudersdorf will sing in the choir of the Malden Congregational Church.

Joseph Jefferson is making a highly successful tour through New England, as *Bob Acres* in "The Rivals."

The *Musical Critic* speaks of the Emma Abbott Opera Company as "one of the most unmusical organizations on earth."

Marie Roze is to be the prima donna of the Carl Rosa Opera Company to give opera in London and the English provinces next season.

PASSING SHAKES.

Tennyson is said to have the gout in his feet. In his poetic feet, we should think.

It was an October apple that Adam ate, and a knocked-ober Adam that ate it, as the old darkey expressed it.

The "Facts and Fancies" man of the Boston *Transcript* talks about "pants" instead of trousers. No comment is necessary.

Farmer: Yes, when a farmer is hauling silo on his farm with a donkey, and the boys make fun of him, it is silo, jack, and the game.

The correspondent who inquires, "Who is Henry B. Blackwell?" is informed that Mr. B. is the "Me Too" of Lucy Stone, Esquire. Go to.

"What is the age of discretion in woman?" asks a philosopher. The Passing Shaker does not know. He has the most fun with the girls at the age of indiscretion.

J. K. Emmet has just purchased a monster St. Bernard dog. He ought to have an assortment of animals soon, as his collection of "snakes" is said to be striking—to him.

In the list of artists singing at the May Festival, we observe the name of Antonia Henne, and then that of Amalia Wurmb. This is singular, as generally the hen follows the worm.

London theatre-goers who possess the greatest amount of horse-sense generally place themselves in the stalls.—[*N. Y. Commercial Advertiser*.] Especially if the company showing is a barn-storming one.

"A Checkered Life" is a new play which is striving for success. The result will depend on the "draughts" at the box office.—[*Lowell Courier*.] The play ought to be popular with the women, as none but "men" will be seen on the "boards."

The "general average" with some men amounts to just five cents within twenty-four hours after pay-day.—[*Boston Star*.] A man who gives himself away as "dead" as that is lucky to have five cents left for his "bier."

Sarah Bernhardt used to be a mother in her own sweet way; but now it is supposed she will be a Dam-à-la Greek. [If there has been a prize offered for the worst pun, it can be sent to the Passing Shaker, securely sealed.]

A member of the Cecilia Club of Buffalo is named Tubbs. He ought to be able to compass a stave.—[FOLIO.] He ought to be able to whoop 'er up.—[*Ex*.] He ought to travel with a barrel-organ.—[*L. C. Elson*.] And sing "The Old Oaken Bucket" with Peck measures at a quart-er admission without getting pale. See the p'int?

It is said that fashionable New York ladies are now wearing jewelled garters, some of which are valued at from ten to twelve hundred dollars a pair. We cannot believe this story unless we learn that the ladies intend to adopt the Bloomer costume and knee-breeches. The dear creatures are not in the habit of wearing jewels where they will shine unseen.—[*Cambridge Tribune*.] "Unseen" is good. Let a woman alone for showing her jewels. Doesn't the *Tribune* editor ever happen near a muddy crossing?

JENNIE SARGENT'S GREAT SUCCESS.

Malta, March 16, 1882.

DEAR FOLIO,—I send you a few lines about Jennie Sargent's great success here last Friday, March 10. I met the fair singer a short time since, and she said to me, "I am so happy, just now, I feel as though I wouldn't change places with any queen. I can't half tell you all that was done for me by the people of Malta at my 'Serata.' I wish my old teacher, Lyman Wheeler, could have been here to receive part of the congratulations."

"Il Barbiere di Siviglia" was the opera presented, and, though much was expected of Miss Sargent, she fairly electrified the audience, especially in the many embellishments which she introduced in the singing of her cavatina, the feeling which she produced amounting to a decided sensation. Between the acts she sang Bishop's "So the Gentle Lark," which again called for an encore. Though the style of this piece is so widely different from the rollicking strains of Rossini, she yet sang it in such an artistic manner, and gave it so distinctive a flavor of its own, with all its tenderness and depth, that its effect was not only manifest upon the English-speaking portion of the audience, but upon the native as well. During the music-lesson she sang the familiar "Shadow Song," from "Dinorah," when the enthusiasm of the vast audience was at its height.

The great opera house on this occasion was crowded from plateau to gallery. Decorated and filled with elegantly dressed ladies and gentlemen, it was a beautiful sight. At the entrance, and also inside, was the electric light, and in large letters outside "Viva la Sargent" was displayed, with vines and flowers everywhere. Flags of all nations were in the vestibule, and directly in front was a large picture of Miss Sargent draped with the American flag. Inside the whole theatre was decorated—in each box a crown of flowers and a flag; the crowns, a hundred in all, to be thrown to her at the proper time. "I could scarcely walk, for flowers," she said, speaking enthusiastically of the scene, after it was all over. In the plateau were five different sonnets, dedicated to her, and a photograph of her in each chair. After she sang the "Shadow Song" from "Dinorah,"—and how she sang it!—twenty-five small birds were let loose, one of which, after flying round and round for some time, came down so near to her that she reached out and took it in her hands, when the audience, accepting it as an omen, fairly shouted their bravos, and she was obliged to repeat the song over and over again, and was called out until it seemed the clamor for her would never cease. Six pigeons were given her, the ribbons tied to their legs being thrown to her from different boxes, by which she drew them to her. The Malta people say that this was the greatest occasion ever seen there on the occasion of a benefit, even Albani's being nothing equal to it. It has been the talk of Malta for the past few days. Among Miss Sargent's presents during the evening were a gold necklace with turquoise, a set of pearl jewelry, a ring of jewels with a diamond in the centre, an antique silver bracelet of fine work, and in a silver box, with the name of the giver and her own monogram on the outside, a hundred dollars in gold from a wealthy gentleman resident in Malta, saying it was for her to purchase something to please herself. An elegant carriage was in waiting to carry her home, which was followed by a torchlight procession, and boys with flowers. In her parlor she found an orchestra in waiting for her arrival, and a reception from her friends in progress. It was a triumphant success, and one that was not only a triumph for the fair artiste, but one that was enjoyable as well to her host of friends. It is possible that Miss Sargent will appear as *Marguerite* during the season.

WESTERN NOTES.

In a rambling letter from H. S. Perkins, received too late for insertion in the May FOLIO, we glean the following items:

Cheyenne is a city of some 6,000 inhabitants. The Musical Convention (first of the Territory) closed March 14 with a creditable performance in the new Opera House, a small hall. The projectors, Messrs. Whitcomb, Inman, Whipple, Dr. Quimby, and others deserve great praise for their enterprise. The city has many substantial brick buildings, including a $25,000 schoolhouse.

Ogden, Utah, is a city of nearly 6,000 inhabitants, composed of Mormons and Gentiles, three to one. The Musical Convention here (first Territorial) projected and carried forward to a successful issue by Messrs. Leonard, Doddridge, Stevens, Corkish, McIntosh, McQuarrie, Pearce, Atwater, and others, was composed of Mormons, Catholics, Episcopalians, Baptists, Congregationalists, Presbyterians, and perhaps others.

Reno, Nevada, has several thousand inhabitants. The Musical Convention at this point (first in the State) was a very gratifying success. Credit is due to Prof. Stinson, Rev. Dr. Scott, Messrs. Fowler, Hibbard, Holesworth as managers, and to Mesdames A. L. Layton and Hammond for their valuable services as pianists.

MISS E. H. OBER, the manager of the Ideal Opera Company, in a letter to the *American Art Journal*, makes the following emphatic statements: "I notice in the last two issues of your valuable paper the announcement that 'M. W. Whitney has retired' from the Ideal Opera Company; also that the company is to be disbanded, and a part of the company is to form the nucleus of another company, to give certain legitimate operas next season. The announcement which is going about the country to this effect is *utterly false*. The Ideal Opera Company will remain the same as it has been for three years, with the exception of W. H. Fessenden, whose place will be filled by Mr. Herndon Morsell, of Washington. All other members of the company signed their contracts for next year early in April. The report is probably a malicious one, intended, doubtless, to injure the business interests of the company, and you will greatly oblige me by giving the contradiction to any such rumor. Mr. Whitney has simply left the company to fulfil his festival engagements in New York, Cleveland, Cincinnati, Chicago and Pittsburg, and joining us again at the beginning of the autumn season." We are glad that this is to be as it is, as the Ideal organization is an ideal one in many respects, especially in its being an ideal New England organization in its good average in talent, and its high reputation in being clean of scandal or anything that can offend the best and the cleanest people.

AUXILIARY NOTES.

Gustave Satter has gone to New Hampshire for the summer.

Marie Williams will join Wallack's Theatre Company next season.

Col. Mapleson promises to bring out "La Prophete" next season.

Lyman Wheeler of Boston will pass the summer months in Detroit.

Hattie Chickering, soprano, will sing in the Tremont Temple choir the coming year.

"Mignon" lately received its six hundredth representation at the Opera Comique, Paris.

"The Isle of Beauty" is the title of an opera bouffe which Cavaliero Schira is engaged on.

Alfred Wilkie has made a great success in "The Mascotte" with the Hess Opera Company.

William H. Sherwood is giving a series of piano-forte recitals through the Northwest with great success.

Marie Roze was announced to sing in German, at the Franke concert, May 15, the chief soprano part in Brahms' "Requiem."

Arthur Sullivan, who has returned to London, conducted at the presentation of "Patience" on an anniversary at the Savoy Theatre on April 23.

James M. Tracy will probably pass the summer at Belfast, where he was particularly fortunate in obtaining a large class of excellent vocal and piano scholars last season.

"The Marriage of Figaro" will be added to the repertoire of the Ideals next season, owing to the extraordinary influence possessed over this organization by the *Musical Wrecker*.

The friends of James M. Tracy will be glad to learn he has recently been presented with a new musical organ for his house—'tis a bright, healthy boy, making the 3d opus in this direction. We should say this would furnish a good nucleus for a native home orchestra!

A concert and literary entertainment complimentary to Minnehaha Lodge, No. 1, Independent Order of Good Templars, was given at the Congregational Church, Washington, D. C., on the evening of Monday, May 8, under the patronage and auspices of a large number of Cabinet members, congressmen, and others in public and official life. Prof. J. W. Bischoff, Madame Kaspar, Josephine Logan, and others, appeared in a very interesting programme.

THE FOLIO.

BOSTON, MASS.....JUNE, 1882.

The Folio is the only musical journal in America which gives a full-page lithograph portrait with each number.

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All matters pertaining to the business of the FOLIO should be addressed to the publishers; to the editorial department, to EARL MARBLE, Editor.

MRS. O. T. KIMBALL is to teach vocal music in the "Normal" at Waverly, N. Y., in July.

THE Emerson Piano Company will start the manufacturing of keys about June 1 in a building separate from the piano factory.

T. P. RYDER is engaged to teach in a summer Normal Music School in Waverly, N. Y. The session will be of four weeks' duration.

WE would call the attention of our readers to the advertisement of the Boston Normal Musical Institute. The teachers are highly eminent in their different specialties.

WOODWARD & BROWN are having such a steady run of business that they can scarcely keep pace with the demands made upon them in all the details of the business.

A COMPLIMENTARY concert was recently tendered to Joseph L. Maventette, organist of St. Alphonsus' Church, Windsor, Ontario, in the Opera House, and was in every way a signal success.

"THE CREATION" was given by the Haverhill Choral Union in March, under the direction of S. B. Whitney. The soloists were, Mrs. H. F Knowles, soprano; Charles R. Adams, tenor; and D. M. Babcock, basso.

THE following note speaks for itself: "Boston, April 21, 1882. Friend Scott,—Your new song, 'Haunting Memories,' is a little gem, and cannot fail to become popular. Words and music excellent, and well wedded. Yours, truly, T. P. RYDER."

THE cantata of "The Haymakers" was given at Layson Hall, Shelbyville, Ky., on Thursday and Friday, April 20 and 21, 1882, by the Shelbyville Choral Union, under the direction of Mrs. L. A. W. Fowler, of Stuart's Female College, in a highly satisfactory manner.

HIGHLAND LAKE GROVE will continue its great popularity this season as a resort for picnics and pleasure parties. It is reached by the New York and New England Railroad, which has become one of the most popular as well as enterprising running out of Boston.

THE musical society of Exeter gave a concert at the Baptist church on March 22, which was under the direction of S. B. Whitney, and had for soloists, Hattie Downing and Miss L. Gustine, sopranos; Charles R. Adams, tenor; and Emma Mitchell, accompanist. The chorus consisted of a hundred voices.

THE Boston Normal Musical Institute gives more than one hundred and fifty lessons in its course by teachers of great eminence. Also vocal and instrumental recitals, lectures, etc., and three grand concerts, for the small tuition of fifteen dollars for the full course. See the advertisement in another column.

A BALLAD concert was given at the First Methodist Church, Chicago, for the benefit of Mrs. J. T. Clark, assisted by Ella G. Richards, Emma Mabella Baker, Charles H. Clark, Henry Hart, Walton Perkins, Albert Ruff, with Mrs. Albert Ruff as accompanist, on Thursday evening, April 27, 1882, which was a great success.

COL. ORSON PERKINS, of Taftsville, Vt., died April 17, in his eightieth year. He was a successful singing-school teacher for nearly forty years, and composed some hymn-tunes of considerable merit. He had very marked native musical talent, including a fine voice. He sang in a church choir up to four months of his death.

THE first Musical Convention of California, recently given in Santa Rosa, Sonoma County, terminated with a closing concert in the chapel of the Pacific Methodist College, Friday evening, April 14, 1882, the Convention having been conducted by H. S. Perkins, and the concert given under his direction. A chorus of a hundred voices was a feature of the concert.

ISLAND HOME, on Long Island, in Lake Winnepisseogee, is one of the most attractive places for a summer stop. Long island is three miles long and about one mile wide, and connected by a bridge with the mainland. On the highest part of this island, about two hundred and fifty feet above the level of the lake, the Island Home is situated. The view from the house cannot be surpassed. The whole northern part of the lake is surrounded by mountains in plain sight, and within easy driving distance of the house.

VOSE & SONS, the pianoforte manufacturers, report trade as excellent. They are getting out a new catalogue, which will be ready about July 1, if not earlier.

J. ASTOR BROAD'S new dramatic cantata, "David and Saul," is well under way, and we hope before long to be able to present it to the public. The composition is now being arranged by Mr. Broad for full orchestra.

"HAUNTING MEMORIES," the beautiful song by Frank N. Scott, which we noticed in our May number, is receiving the most flattering notices from the press all over the country, as also from musicians. The sale has increased daily, and there is no doubt that it will roll up an immense edition. It is in every way deserving, and lovers of good music will not fail to secure a copy.

TRADE was never more brisk than at present with the Smith American Organ Company. A month ago three hundred organs were sent in one shipment to Kansas City, and on one day recently a despatch came from that place ordering twenty-five additional organs of one style, besides a hundred organs for which orders had been received by noon on that day from all over the country.

BELLE GORDON, a little girl who has just entered her fourteenth year, residing in Hannibal, Mo., recently presided at the pipe organ in Trinity Church in that city, reflecting great credit to herself. She is the daughter of Dr. W. A. Gordon. She possesses a voice of rare qualities and unusual capacity, both in range and strength, and gives promise of becoming both a fine singer and a good performer.

THE sixth annual meeting of the Music Teachers' State Association of Indiana was held at the Baptist church, Logansport, Indiana, on June 26th, 27th, 28th and 29th, 1882. The officers of the association are M. Z. Tinker, President, Evansville. W. T. Giffe, Secretary, pro tem, Logansport; and Bessie L. Hough, Treasurer, Franklin. The meeting was successful, and showed that the association is in a prosperous condition.

FLORA E. BARRY, who has met with much success as the leading singer of the Mahn English Opera Company during the past season, has decided to resume her former vocation of teaching, and will receive pupils at her residence, 124 Chandler Street, Boston, where she will devote especial attention to the preparation of pupils for the concert and operatic stage. Mrs. Barry has a good method, and possesses the faculty of imparting that method to her pupils.

THE musical friends of Henry I. Tinkham, to the number of forty or fifty, made him a surprise call at his residence on Clinton Street, last evening. There was piano, orchestral and vocal music, and a most attractive programme followed by refreshments. Mr. Tinkham also received an elegant cake basket from the orchestra with which he is so pleasantly associated, and was made to realize that he had, indeed, a host of friends.—*Taunton Gazette.*

A GRAND concert was given by the singers and musicians of Lewiston and Auburn, Maine, at Music Hall, in the former city, on April 20, the occasion of the twenty-fifth anniversary of the professional life of L W. Ballard in those cities. The Philharmonic Orchestra of thirty musicians, and a chorus of fifty voices, in addition to soloists and pianists, took part in the affair. In addition to a violin solo by Mr. Ballard, Mary Louise Ballard, aged nine years, gave two selections on the piano-forte.

THE advanced scholars in music of Dean Academy, under the direction of their teachers, James M. Tracy and Minnie Little, will give their second commencement concert at Wesleyan Hall, Boston, Thursday afternoon, June 1. Mr. Tracy has prepared a very fine and interesting programme for this occasion, and wishes to remind the many friends of Dean Academy, in this city, that they must apply early for tickets, if they wish to gain admittance. The closing quarterly concert of the above institution (9th) will be given at the Academy Chapel, Franklin, Wednesday evening, June 20, at 8 o'clock

JAMES M. TRACY withdraws from the Boston Conservatory, where he has been engaged for quite a number of years, at the close of the present term. He wishes all his old pupils, patrons, and friends to remember that, hereafter, he will devote himself to giving private instruction, and will be glad to communicate with all who wish the services of an able, experienced, faithful teacher. He will accept a few engagements to play in public the coming season, and also offers his services as conductor of some well organized, earnest musical society in the vicinity of Boston.

THROUGH an unaccountable oversight we have neglected hitherto to make mention of a concert which was given by the Andover Choral Union, under the direction of S. B. Whitney, of Boston, assisted by Clara Smart, soprano; The Apollo Quartette of male voices, from Haverhill; Dr. J. C. Pennington, violin; and Herbert Davis, piano, at the Town Hall, Andover, Thursday evening, March 9, 1882, and which was a highly successful affair. Miss Smart was especially successful in singing Meyerbeer's "Robert toi que j'aime," and Frederic Clay's "She Wandered down the Mountain Side."

BONNIE E. STARRETT, a very talented pupil of James M. Tracy, will give her annual concert, Friday afternoon, May 26, at Wesleyan Hall. Helen E. H. Carter has kindly offered to assist. Mr. Tracy has selected a number of difficult but interesting compositions for Miss Starrett to play, comprising in the list,—Chopin, Moszkowski, Liszt, Henselt, Bendel, and Jaell. Tickets can be procured at White, Smith & Co.'s, O. Ditson & Co.'s, Chickering & Son's, and Mason & Hamlin's.

THE first annual festival of the Santa Barbara County Musical Association, which was held in Santa Barbara, Cal., on Tuesday, Wednesday, Thursday and Friday, April 25, 26, 27 and 28, 1882, under the direction of H. S. Perkins of Chicago, was a great success, and closed with a concert, Friday evening, April 28, in Lobero's Theatre. This was Mr. Perkins' 149th convention. He will soon be giving souvenir programmes with a chromo thrown in. Mr. Perkins also met with great success at Santa Rosa, California, and writes that he found reason for great encouragement, musically, from his visit to the Pacific coast.

THE *Empire State* will put in another season in Boston Harbor. Indeed she has become a necessity to vacationists who take their recreation in this rational way, a day at a time, and thus do not get tired of resting. She will begin the season about July 1, running from Battery wharf. She has been newly coppered, thoroughly overhauled, and repainted and refurnished. Capt. J. M. Phillips will be in command, and most of the officers of last season have been engaged. E. Burt Phillips will be general manager, and H. A M'Glenen business manager. A first-class orchestra has been engaged.

A VOCAL and orchestral concert was given at Bigelow Hall, Clinton, Mass., Monday evening, April 17, 1882, by the Monday Evening Glee Club, of Clinton, forty voices, assisted by Helen M. Howland of Boston, soprano vocalist; Russell's orchestra of Fitchburg, ten pieces, W. S. Russell, leader; C. W. Stacy, cornet soloist; W. Copeland, piccolo soloist; and H. Powell, trombone soloist The well-known composer and musician, E. H. Bailey, was the conductor, and Ellen K. Stevens the pianist. A new waltz by Mr. Bailey, entitled "Auf Wiedersehn" —"Till we Meet Again"—was given with great success by Russell's Orchestra.

THE New England Organ Company have recently issued a fine illustrated catalogue containing representations of some of the most beautiful and unique designs in organ architecture. The organs made by this firm are known as artistic creations in this field of industry, the tone being pure, powerful, and rich, and the combinations effective, while great attention is bestowed upon styles and designs in their case-making department. The mechanical improvements that are constantly added are sure to make their goods specially attractive. Experiments are in constant progress at the factory, and their best results are immediately applied to the instruments. The catalogue contains nine illustrations, showing their latest special designs. Mr. McLaughlin reports business exceedingly brisk, and expects it to remain so for the present.

J. ASTOR BROAD'S DEBUT IN BERLIN.—The many friends of Mr. Broad will be glad to hear of his recent successful début in an organ concert at Berlin, March 30. The following notices from prominent papers of that city, which we have just received, bespeak for our friend a brilliant future. "Mr. Broad showed himself a finished organist. He controlled both manual and pedals with assurance, and has the art of registering both appropriately and effectively."—*Vossichen Zeitung.* "Mr. J. Astor Broad passed the rigorous ordeal of his first public appearance with decided success. His rendering of the celebrated 'Toccata and Fugue,' from Sebastian Bach, was an excellent performance." —*Deutschen Tageblatt.* "Strong, clean touch, and decided rhythmical feeling are apparent in all the undertakings of Mr. Broad."—*Das Kleine Journal.* "Mr. J. Astor Broad proved himself much advanced in the handling of the difficult instrument. He has the art of registering appropriately, and aptness for the pedals." —*Nord Deutschen Allgemeine.* "Mr. J. Astor Broad, of Boston, gave proof of his already fine capabilities as organist in the Holy Trinity Church, March 30."—*Tagliche Kundschan.* "Mr. J. Astor Broad, of Boston, gave an organ concert in the Trinity Church on Thursday evening He proved himself a superior organ player, and did the fine school of his master full credit. We heard compositions from Schwantzer, Sebastian Bach, Mendelssohn, and Hesse, excellently performed. Mr. Broad's playing shows sure technique in manual and pedal, appropriate comprehension, and effective registering."—*Fremden Blatt.* "The organ playing of Mr. Broad showed praiseworthy finish in technique, and good taste in the employment of different registers. The professor may well have pleasure in his pupil."—*Kreuz Zeitung.* "Mr. J. Astor Broad, of Boston, gave a concert on Thursday evening, March 30, in the Holy Trinity Church. As organist, he did his master the greatest honor. Comprehensive, earnest feeling, technical certainty in manual as well as pedals, and excellent registering, showed a control of the instrument which bespeaks the best success for the future."—*Berliner Musik Zeitung.*

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Baby Mine.....From Babes in Wood
The Man in the Moon..... " "
When, Emma..... " "
Johnny Morgan..... " "
Grease with Cash..... " "
Two Bad Men..... " "
Awfully Awful.....From Oxygen
You should see us on the Strict Q. T..... "
Farewell Forever..... "
Nancy Lee.....Adams
Cuckoo La Marjolaine.....Aimee
Awfully Clever.....Hunt
That's where you make a Mistake.....
German Band.....Gus Williams
Uncle Joe.....Gilbert
Little Maggie May.....Blamphin
Spring, Gentle Spring.....Riviere
Her's Farewell.....Adams
Shabby Genteel.....Gus Williams
Pull Down the Blind.....Cool Burgess
Singing Like a Bird.....Buckland
Belle of the Ball.....Hunt
I Wish Mamma was Here.....Bagnall
Tom Tandem.....Herne
Just Touch the Harp Gently.....Blamphin
'Tis Sweet to be Remembered.....Rogers
You never Miss the Water.....Gus Williams
Wha. Would Papa Say?.....Hunt
Down in a Coal Mine.....Geoghegan
Dublin Bay.....Barker

INSTRUMENTAL.

Bells of Corneville.....Planquette
Secret Love.....Resch
Man in the Moon. Waltz.....Planquette
Two Bad Men, Grease with Cash. Waltz...
Five Thousand Devils' March.....Michaelis

No. 2.

VOCAL.

Put Me in My Little Bed.....White
Hildebrand Montrose.....Lloyd
Speak to Me.....Campana
Lost Chord.....Sullivan
Katy's Letter.....Dufferin
Kiss-Kiss.....Louis
Song of the Bells. (Bell's Corneville.).....Planquette
Embarrassment.....Abt
Swell with the Alpine Hat.....Hunt
Where was Moses when the Light?.....Stamford
Sergeant Nibbs.....Daffney
Great and Low.....Barnaby
There's One that I Love Dearly.....Knotzer
Soldier's Farewell.....Kinkel
Hush, don't make a Noise.....Hunt
Johnnie in the Fire Brigade.....
Love's Request.....Reichardt

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Keep it Dark.....Humorous
Little Buttercup.....H. M. S. Pinafore
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He is an Englishman.....Pinafore
Believe Me.....Moore
Things are Seldom What.....Pinafore
Clochette.....Molloy
Kind Captain.....Pinafore
Many Years Ago.....
She Stood at the Gate.....Williams
A Maiden Fair to See.....Pinafore
Sorry Her Lot.....
When I was a Lad.....
I am the Monarch.....
Fair Moon, to Thee.....
I'm Poor, but a Gentleman Still.....Williams

INSTRUMENTAL.

Sweet Briar Waltz.....Blake
Hours of the Past.....
Home, Sweet Home Waltz.....
I wish Mamma was Here.....
Star Spangled Banner.....
First Kiss Waltz.....Thorne
The Tempest.....Blake
Gertrude's Dream Waltz.....Beethoven
Les Roses Waltz.....Metra
Rochester Schottische.....Bullson
Jolly Brothers' Galop.....Budik
Favorite Air. (From Il Trovatore).....Blake
Polka. (From La Fille de Mme. Angot).....
Happy Peasant.....Schumann

No. 4.

VOCAL.

Jeremiah, Blow the Fire.....Stamford
See how his Face he Covers. (Little Duke).....
Good-By, Lon. (Sung by Gus Williams).....
The Waterfall. (Sung by Mr. and Mrs. George Knight in "Otto").....Arr. by Alice Seidler
Doctor Puff. (Sung by Kate Everleigh).....
Darby and Joan.....Molloy
For Old Love's Sake.....Abt
Farmer's Son.....Williams
Fly, Dove, o'er the Billow.....Mlle. Aimee
Pretty Maid Milking her Cow. (Colleen Bawn).....
Gold, Gold.....
You get more like your Dad.....Lyons
Perhaps she's on the Railway.....
Cling to those who Cling to You.....Catlin
Jack is every Inch a Sailor.....Read (Introduced and sung in "Pinafore" by Miss Venie Clancy.)

INSTRUMENTAL.

Illusioni Waltz. (Danced everywhere).....Capitani
America.....Raymond
Blue Glass Galop.....Zikoff
King John March.....Raymond
Traumerei.....Schumann
Star Spangled Banner.....Raymond
Fisher's Song.....Lange
Little Blossom.....Raymond
La Sonnambula.....Raymond
Little White Cot by the Mill.....White
Prayer from William Tell.....Rossini
Der Freyschutz.....Von Weber
Twilight Schottische.....Raymond
Little Pearl Polka.....Raymond

No. 5.

VOCAL.

Naughty Clara.....From Horrors
There's Only room for One.....From Revels
I Say Cally..... " "
Rap, Rap, I'm Married to a Medium.....McDermot
Maid and the Magpie.....Phillips
The Squire and Maria.....Ware
Lover and the Bird.....Gugliam
My Heart is thy Home.....Abt
Farmer and Devil Cot.....Taubert
Turn off the gas at the Meter.....Charles
It's Nice.....Read
He knows how to do it.....
Not before Pa. dear.....Lindsay

INSTRUMENTAL.

Turkish Reveille March.....Michaelis
Java March.....C. D. Blake
Bonaparte's March..... "
Old Oaken Bucket..... "
Old Log Cabin in the Dell.....C. A. White
On Yonder Rock Reclining.....C. D. Blake
Last Rose of Summer..... "
Jolly Trumpeter's March.....C. A. White
Moonlight on the Lake,—March..... "
National Schottische.....C. D. Blake
Flower Song.....Lange
Fisher's Hornpipe.....C. D. Blake
Louisville March..... "
Black Key Polka May..... "
Panharmonicon March.....

No. 6.

VOCAL.

Grandma's Old Arm Chair.....Carr
Blue Alsatian Mountains.....Adams
Weeping Willow.....Clifton
I've No Mother, Now I'm Weeping.....Smith
Of What is the Old Man Thinking?.....Knight
Warrior Bold.....Adams
Merry Chink, Chink.....Hunt
The Little Maid Milking Her Cow.....Molloy
Dearest May.....Crosby
Cork Leg.....Latham
I've Been Photographed.....Dubois
When You're Afloat.....Frances Tate

INSTRUMENTAL.

Trio March.....Fatinitza
Little Maggie May.....Blamphin
Wearing of the Green.....Blake
Life on the Ocean Wave.....Blake
U and I Waltz.....Thorne
How So Fair.....Martha
Recreation March.....Mack
New York Glide Waltz.....Thorne
You Never Miss the Water.....Blake
Milkmaid's Marriage Song.....M. Keller
Sorcerer Selections.....Sullivan

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☞ Read the following endorsements:

A pleasing waltz song with chorus.—*Musical Herald.*

NEW MUSIC.—We have just received from the publishers, White, Smith & Co., Boston, the Song-Waltz, with chorus, "Beautiful Night," with words by Earl Marble, and music by Will Frost. From the high praise bestowed on this composition, it is hoped it may, in a short time, be produced before the Mozart Association.—*Richmond (Va.) Baton.*

We acknowledge the receipt with the compliments of Messrs. White, Smith & Co., the Boston music publishers, of a copy of Earl Marble's latest song, "The Beautiful Night." It is in the author's happiest vein, and is proving very popular.—*Plainfield (N. J.) Bulletin.*

Earl Marble has composed a racy vocal waltz which has been set to music by Frost and published by White, Smith & Co. of Boston. It is called "Beautiful Night," and sparkles like the evening star on a crisp atmosphere.—*N. Y. Daily News.*

From White, Smith & Co. of Boston, is received a charming song and chorus called "Beautiful Night," the words by Earl Marble and the music by Will Frost. The song is a waltz movement, and is destined to become extremely popular. The words are a dainty little poem in Mr. Marble's graceful style, and, contrary to a great many popular songs, are of equal value with the music, not only from the sentiment they contain, but from their smooth and flowing rhythm.—*Washington (D. C.) Republican.*

One of the most charming vocal waltzes published for a long time is "Beautiful Night," just issued by White, Smith & Co. of Boston. The words, which are bright and rhythmical, are by the well-known Earl Marble, and the music is by Will Frost. With a flowing, spirited theme, enriched by fine harmonization and an ably treated chorus, the piece cannot fail to become popular.—*Philadelphia Evening News.*

We are indebted to the versatile author, Earl Marble, for a copy of "Beautiful Night," a vocal waltz song and chorus *ad libitum*. Words by Earl Marble, music by Will Frost. Both words and music are of a good deal better order than that which enters into most of the songs of the day, and should commend "Beautiful Night" to public favor.—*Elevated Railway Journal.*

We are indebted to Earl Marble, editor of *Folio*, for an autograph copy of a charming song and chorus entitled "Beautiful Night," which should meet with a large demand in these days of æsthetic longings for the "Beautiful." A dainty and meritorious little poem by Mr. Marble forms the words, and the music is by Will Frost. Price 35 cents. White, Smith & Co., Publishers, Boston.—*Norristown Herald.*

Through the courtesy of the publishers, White, Smith & Co. of Boston, and of the talented author, Earl Marble, we have received a copy of that delightful vocal waltz and song, "The Beautiful Night." Mr. Marble has won by his many compositions a fine reputation as a song writer which will lose nothing by this, his recent effort. The song is dedicated to his charming daughter, Miss E. Agnes Marble.—*Burlington (N. J.) Enterprise.*

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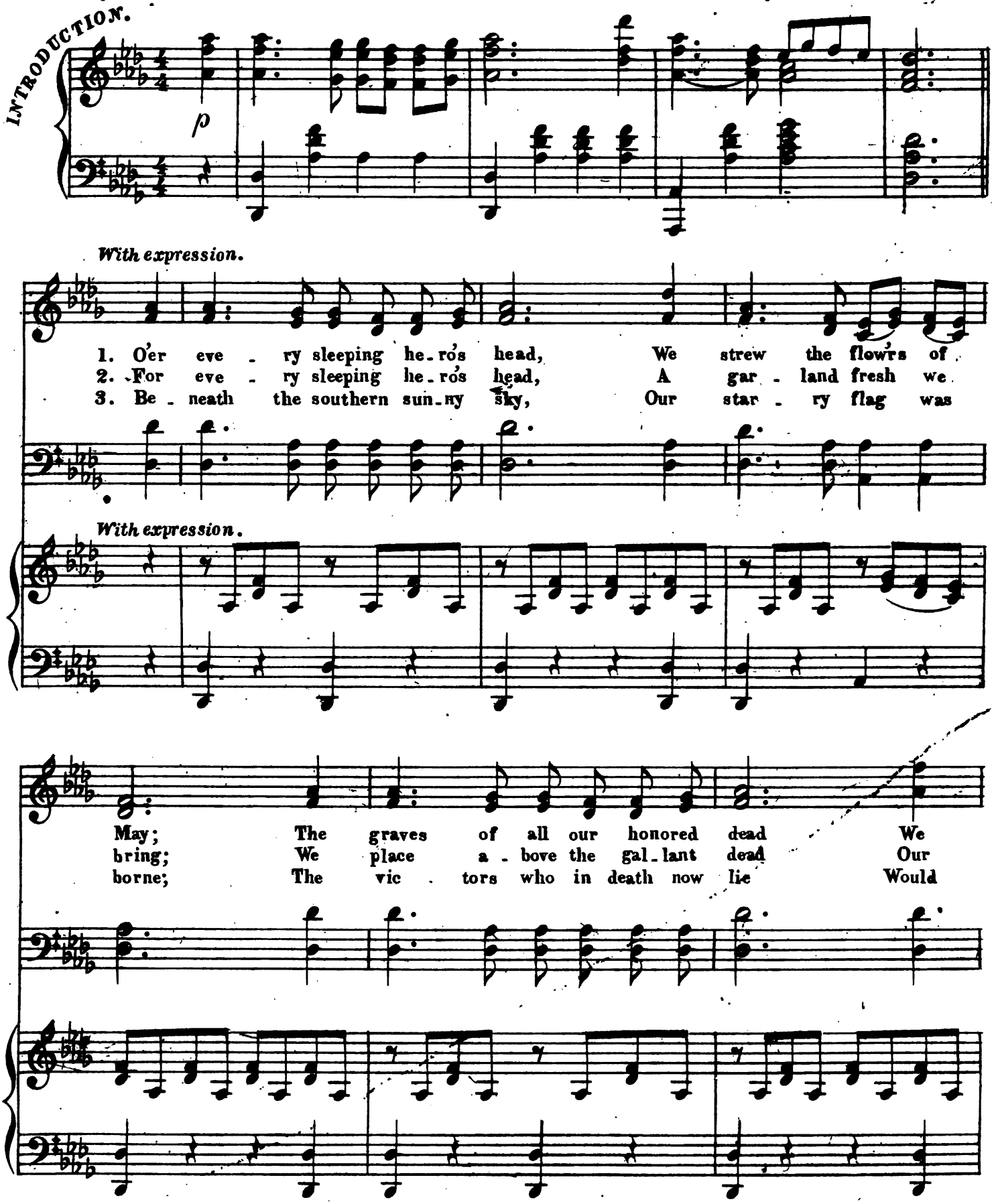
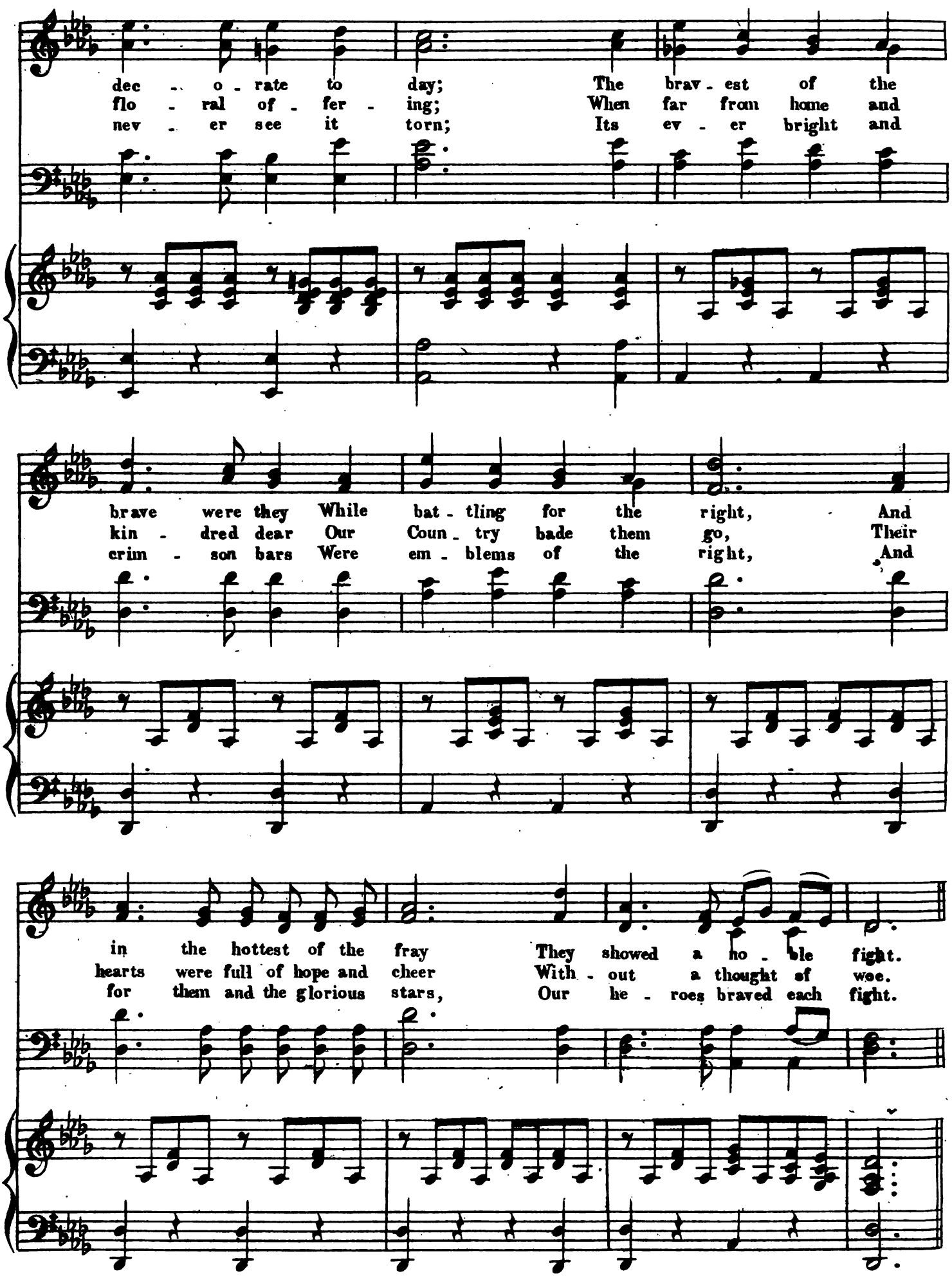



dec - o - rate to day; The brav - est of the
flo - ral of - fer - ing; When far from home and
nev - er see it torn; Its ev - er bright and
brave were they While bat - tling for the right, And
kin - dred dear Our Coun - try bade them go, Their
crim - son bars Were em - blems of the right, And
in the hottest of the fray They showed a no - ble fight.
hearts were full of hope and cheer With - out a thought of woe.
for them and the glorious stars, Our he - roes braved each fight.

CHORUS.

Sop:

p

O'er eve - ry sleep ing he - ro's head, We strew the flow'rs of May; The

Alto.

mf

Tenor.

O'er eve - ry sleep ing he - ro's head, We strew the flow'rs of May; The

Bass.

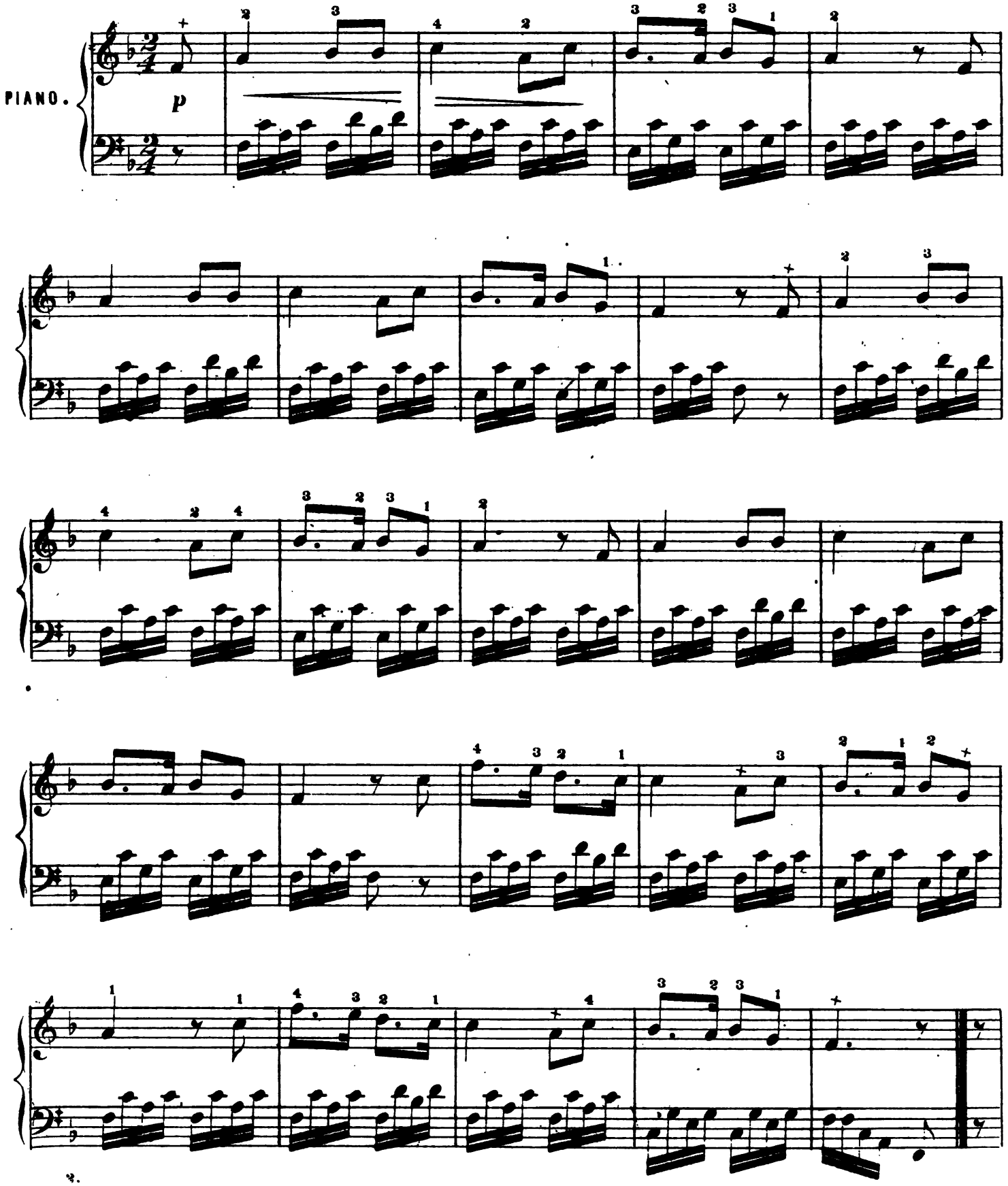
p

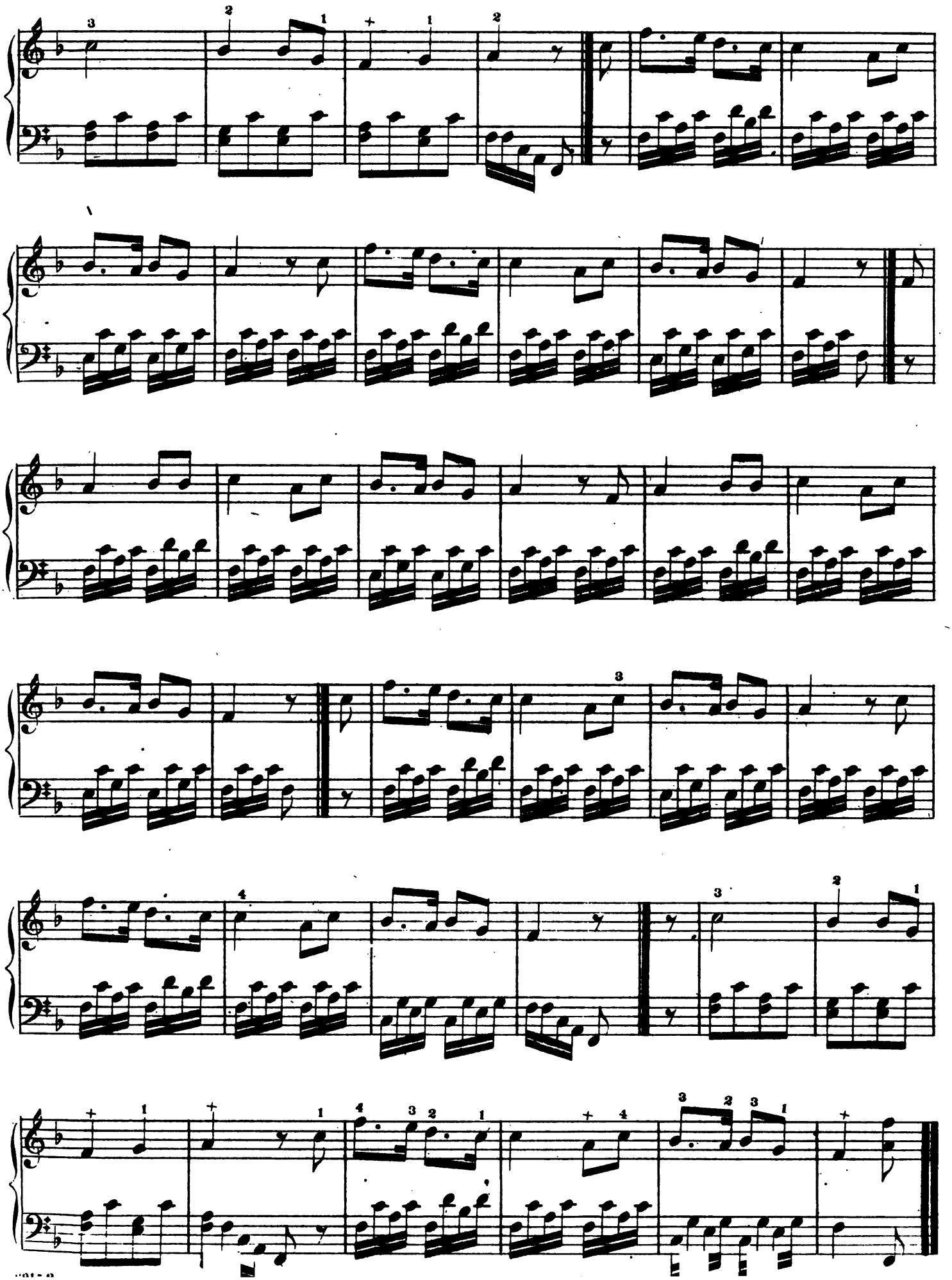
graves of all our hon - ored dead We dec - o - rate to day.

graves of all our hon - ored dead We dec - o - rate to day.

HOME SWEET HOME.

ARR BY C.F. RIMBAULT.





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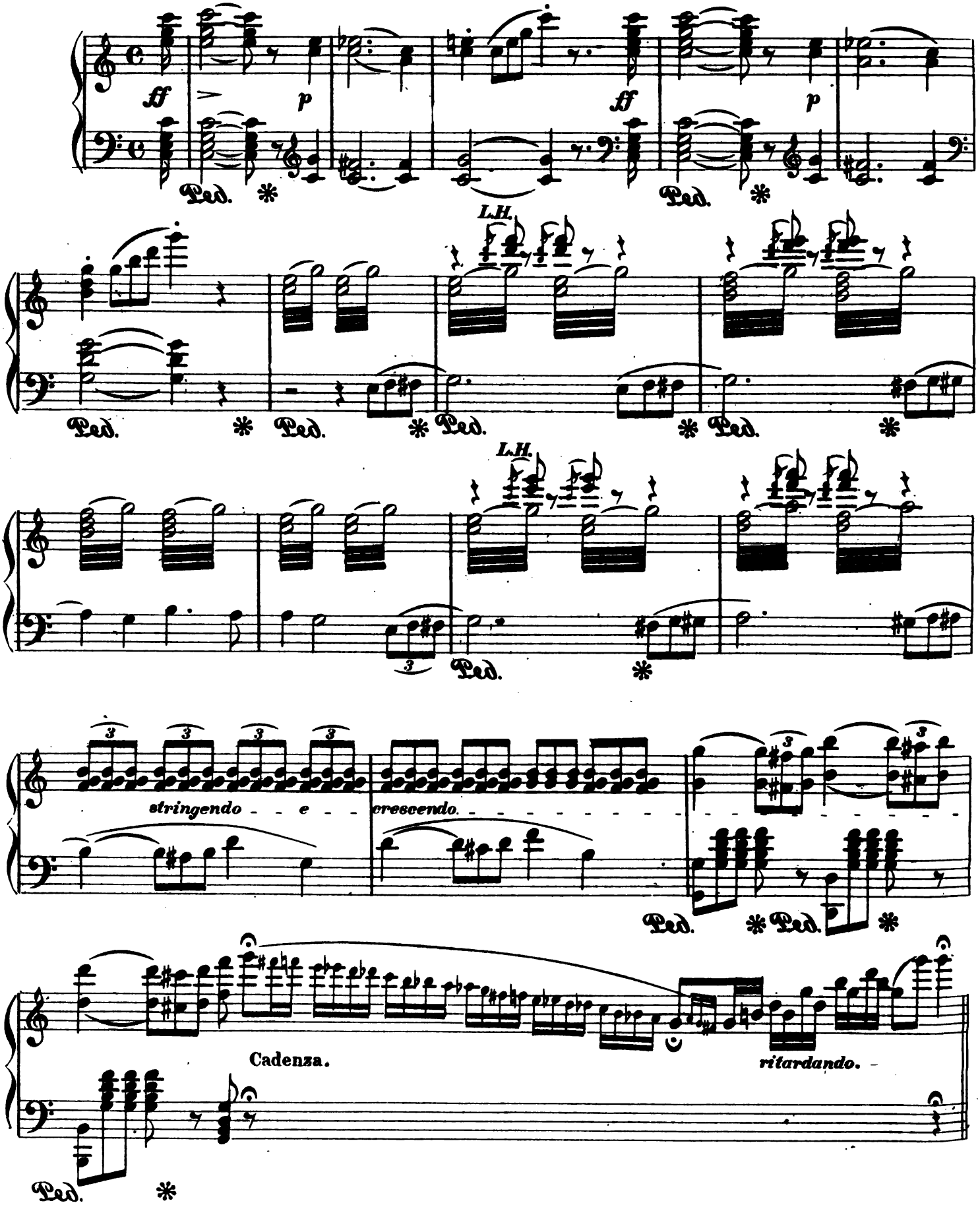

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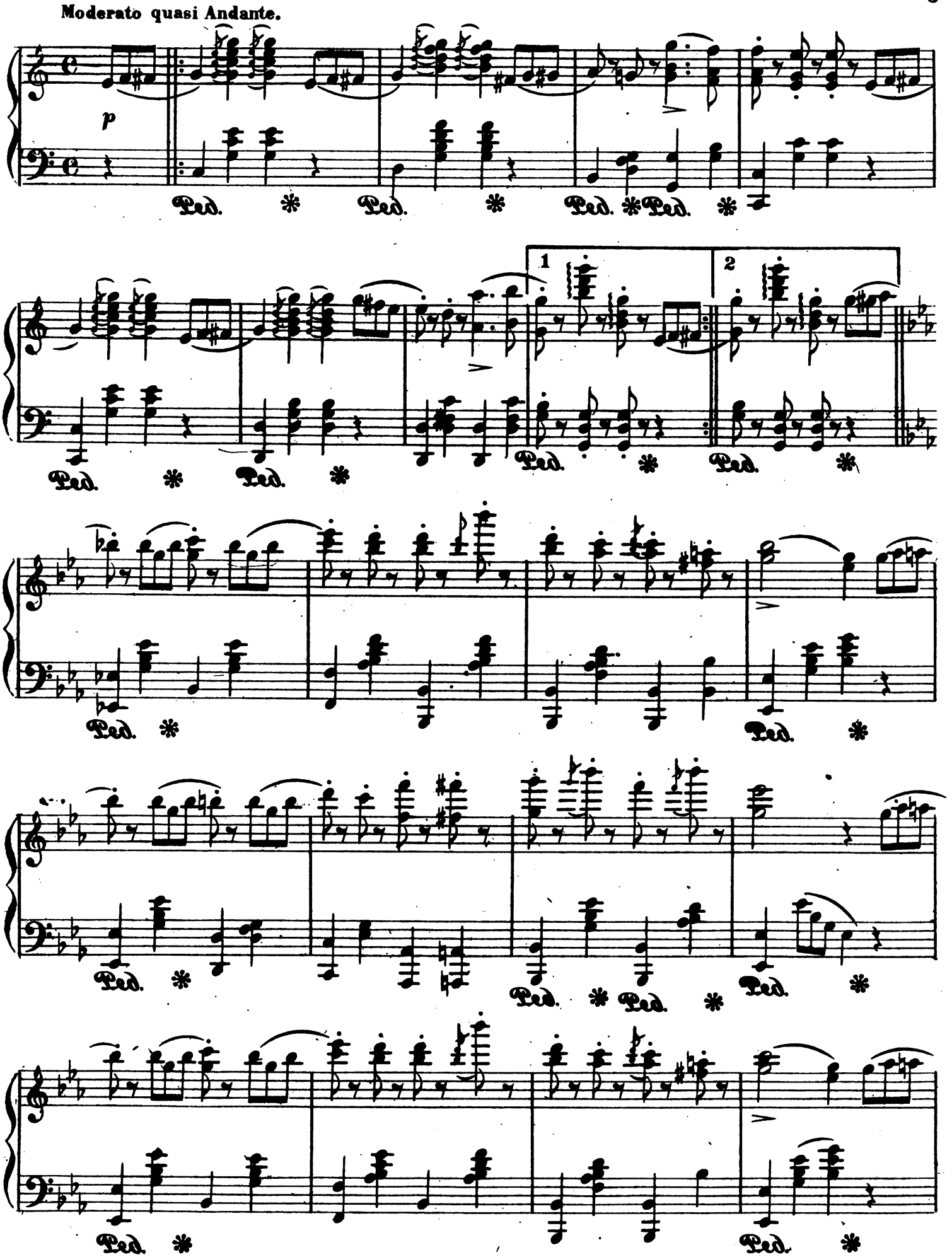

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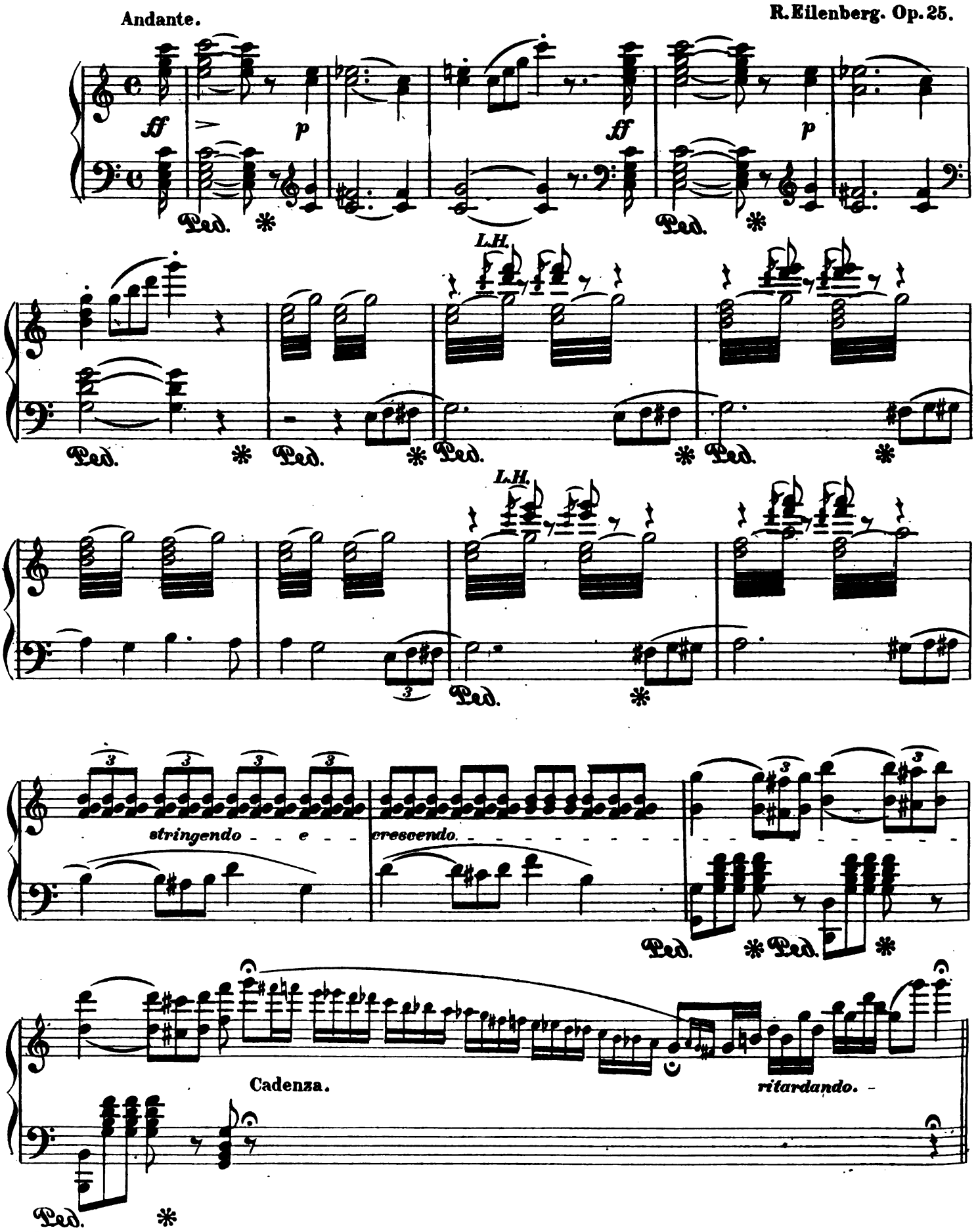

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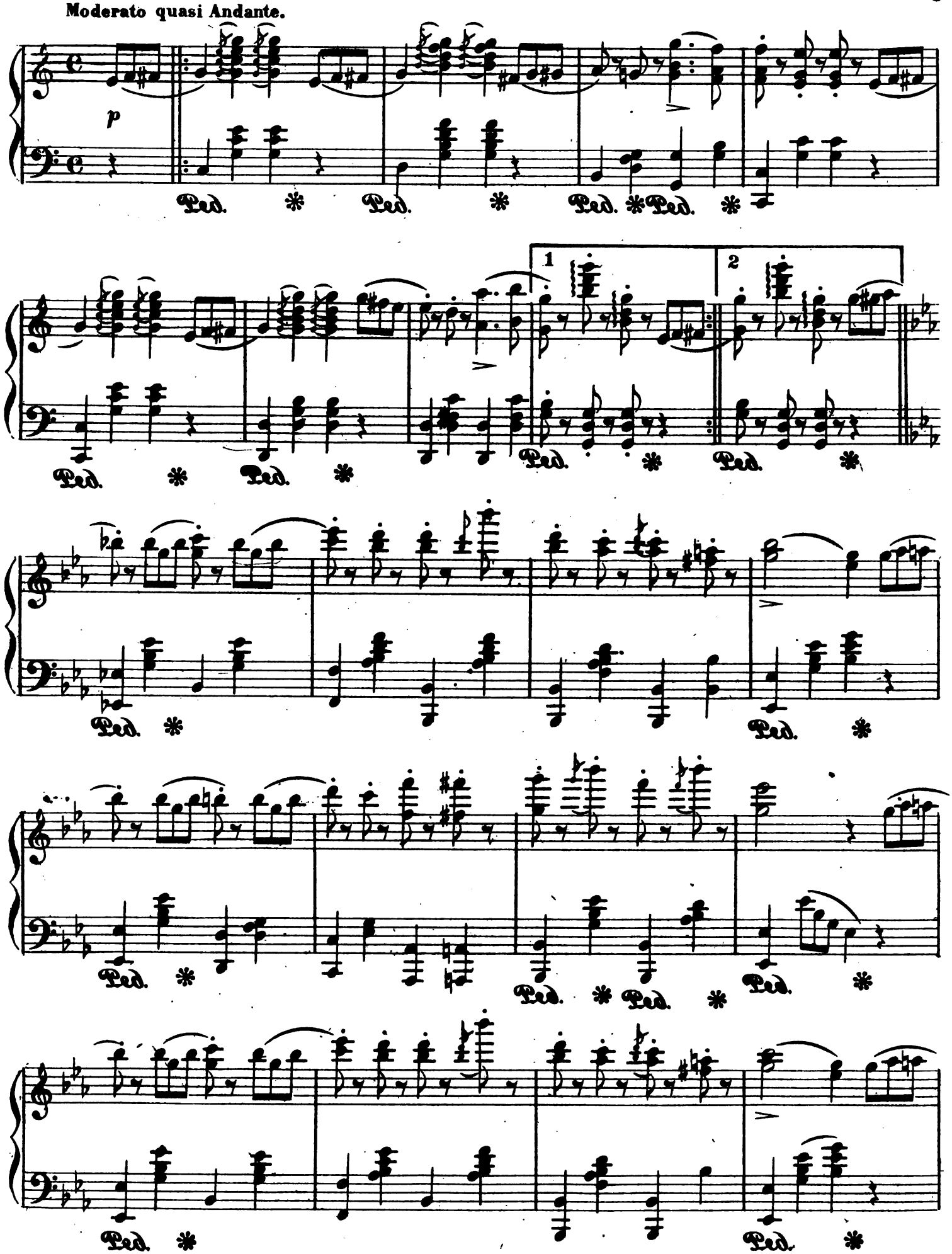

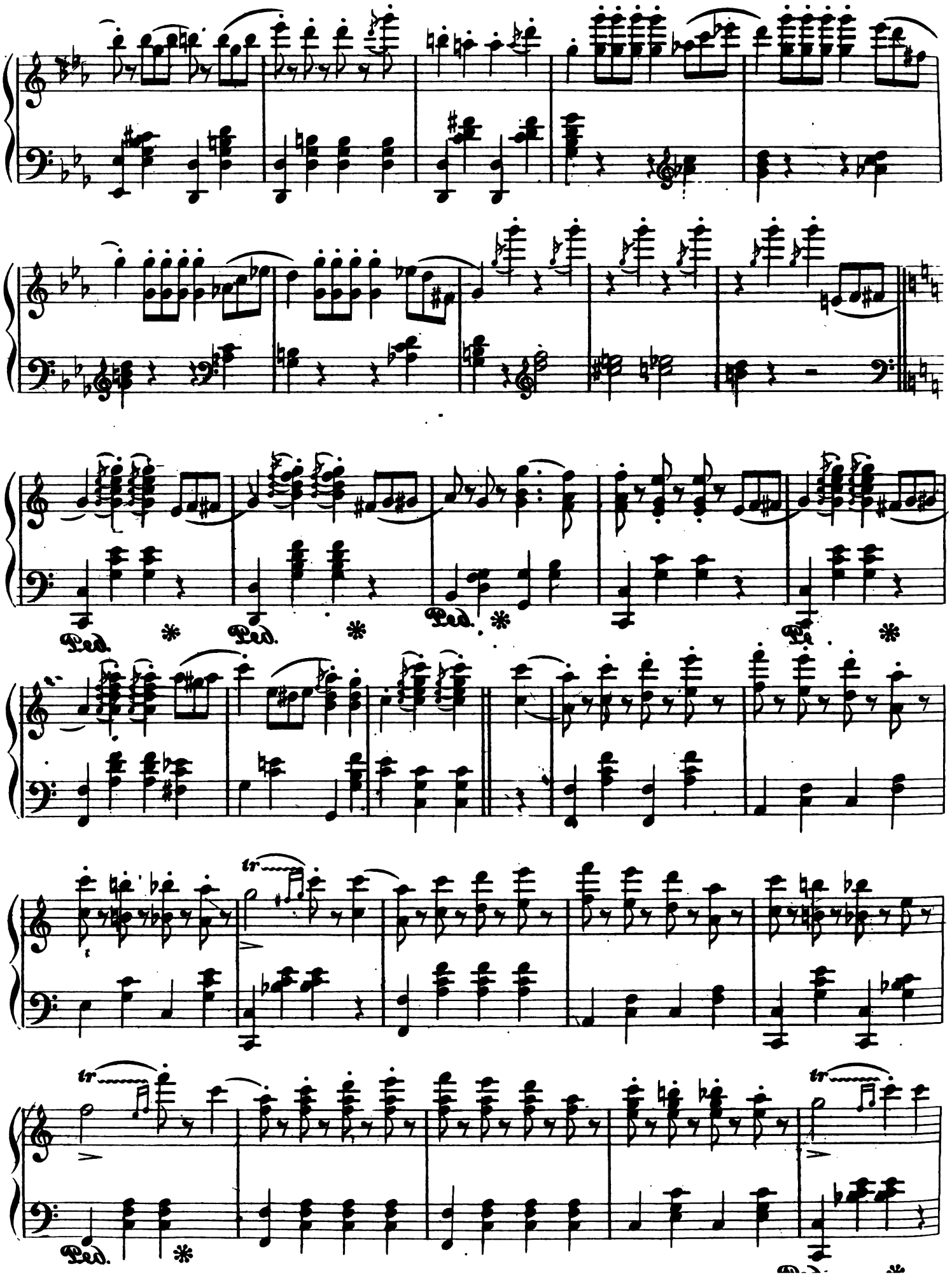
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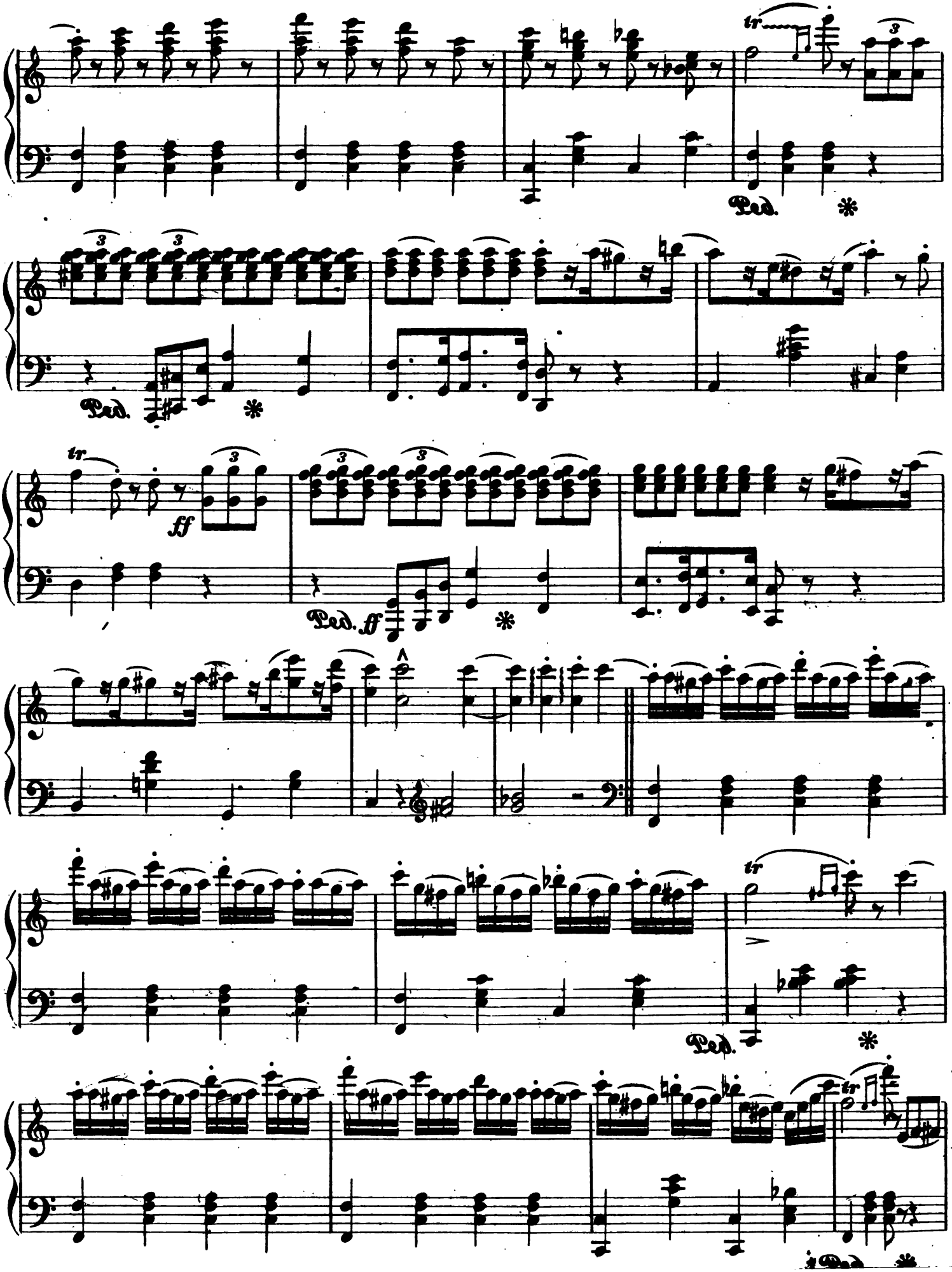
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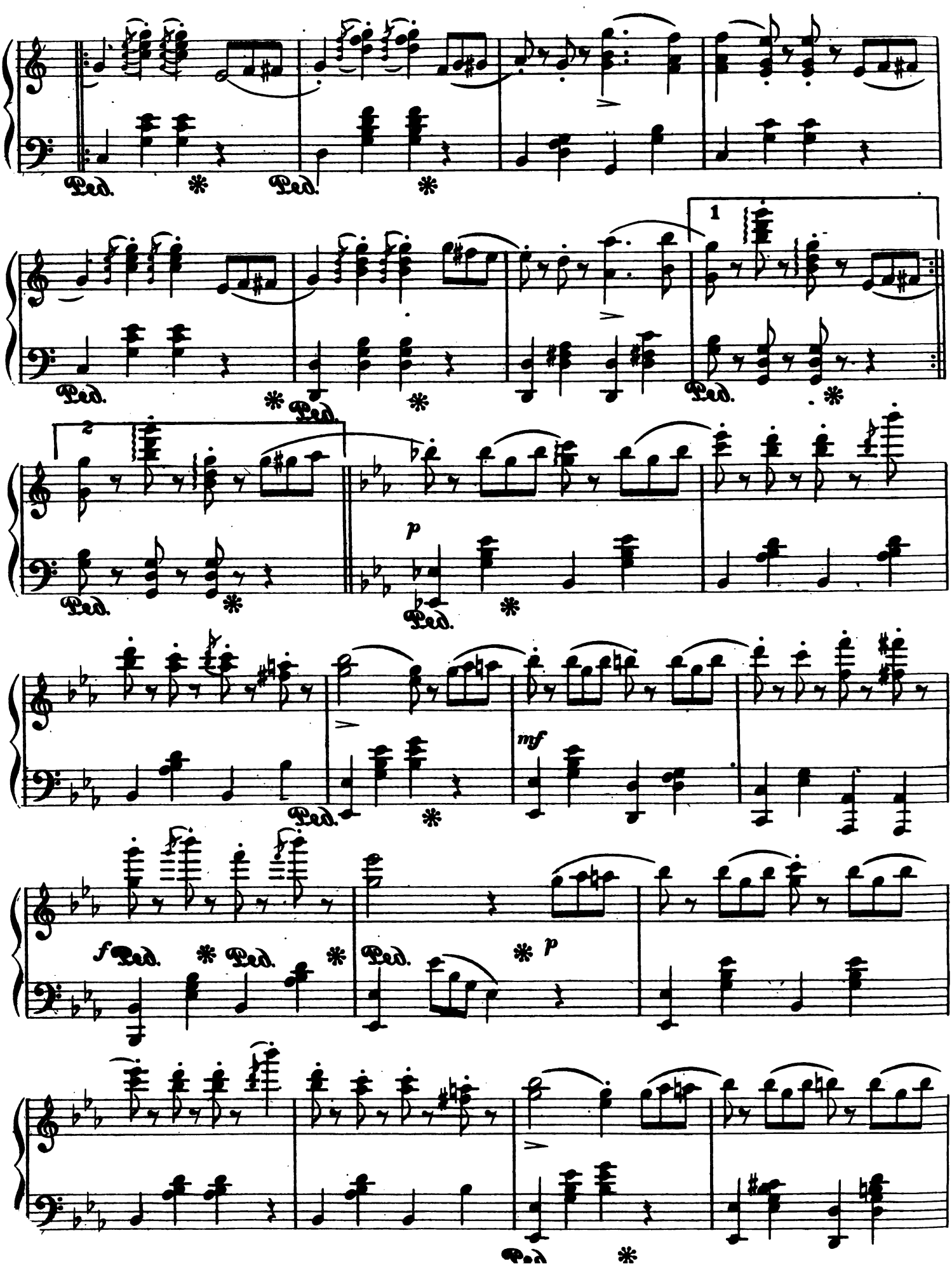
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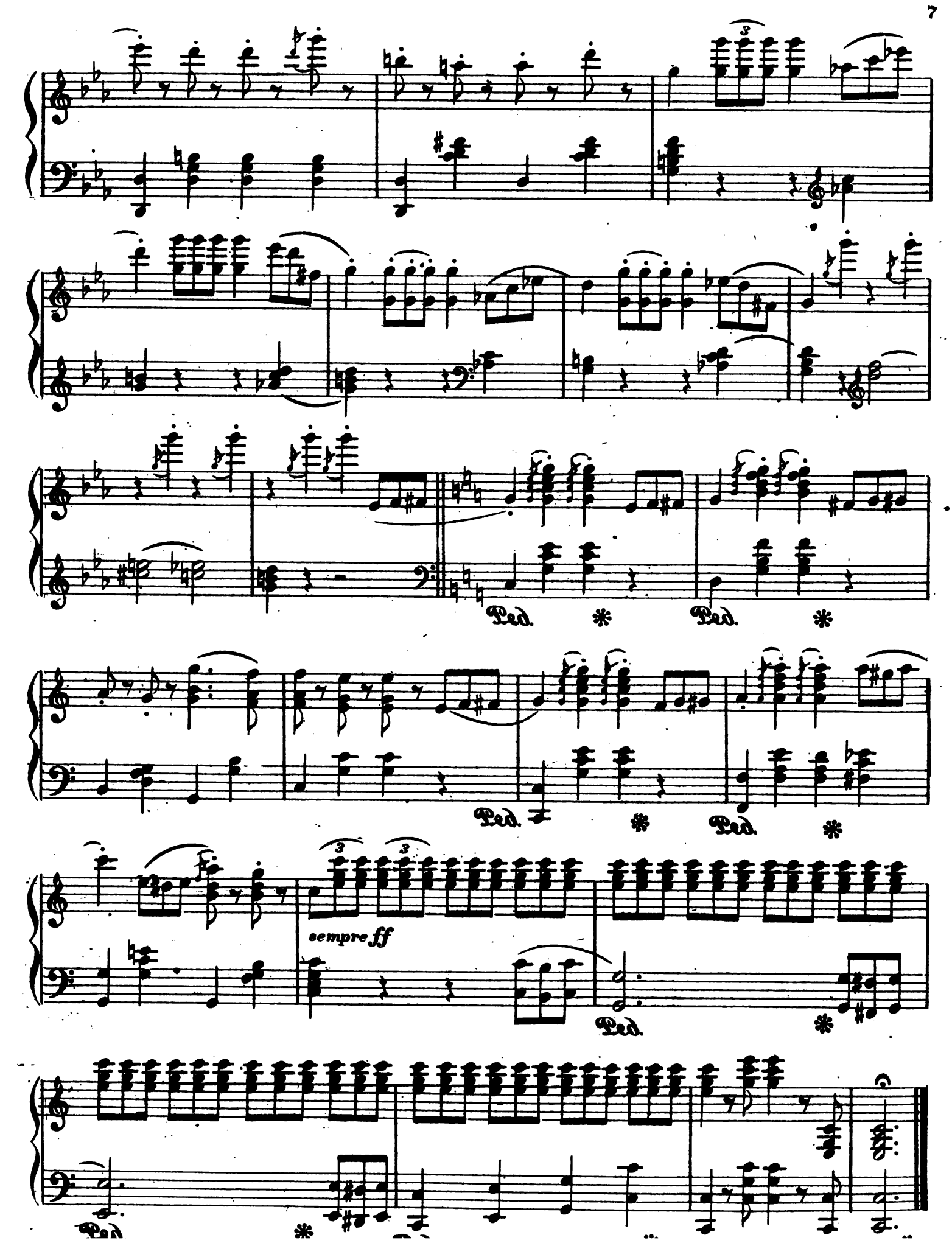
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Companion to "Twinkle, Twinkle, Little Star."

As sung in the play of Uncle Josh Whitcomb.

Tempo di Schottische.

1. Hark! hark! little birds are sing - ing in the mossy dell, There their love they tell,
2. Just as hap-py as a dai - sy in a shady nook By the bubbling brook,

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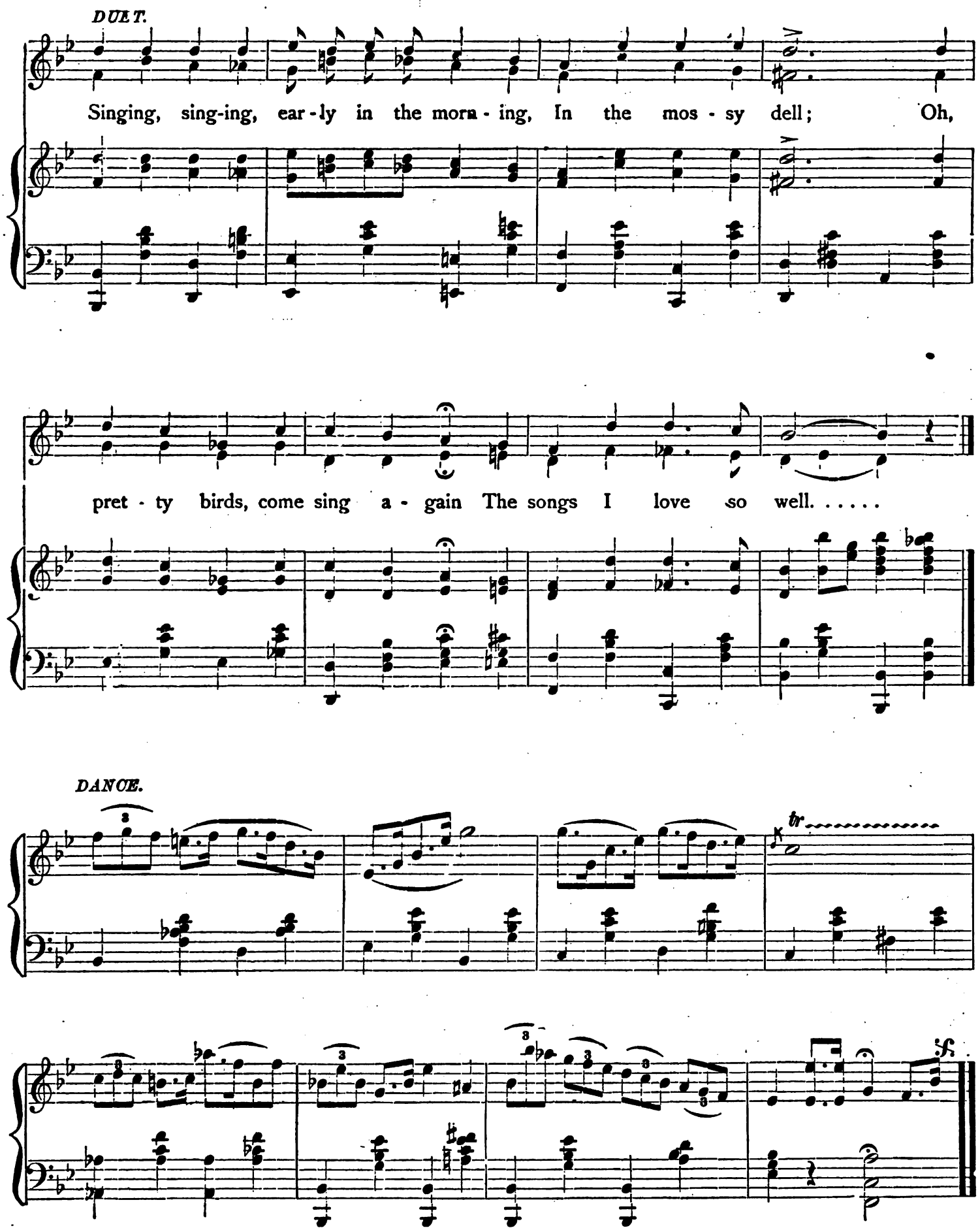
Hap - py, hap-py lit- tle warblers, Oh, I love their pretty song so well. Ah! Come, come,
Watch me eve-ry little song bee As they buzz around each flow'r and tree. Yes, Oh, how

while the sun is setting, Come and sing with me, happy we will be. Sing on, now, pret-ty bird, with
love-ly is the springtime, Ev'ry flow'r and tree sings a song to me. Sing on, now, pret-ty war-bler,

heart so full of glee. Ah! war - ble, war-ble, happy little bird.
with thy song of glee. Ah! war - ble, war-ble, happy little bird

Sweet - est songs I ev - er heard. Always

Send for Song and Dance. "You'll only have to guess." As sung in the play of Josh Whitcomb.


DUET.
Singing, sing-ing, ear-ly in the morn-ing, In the mos-sy dell; Oh,
pret-ty birds, come sing a-gain The songs I love so well. . . . . .
DANCE.
tr
fs

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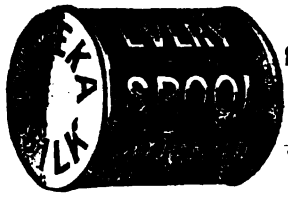

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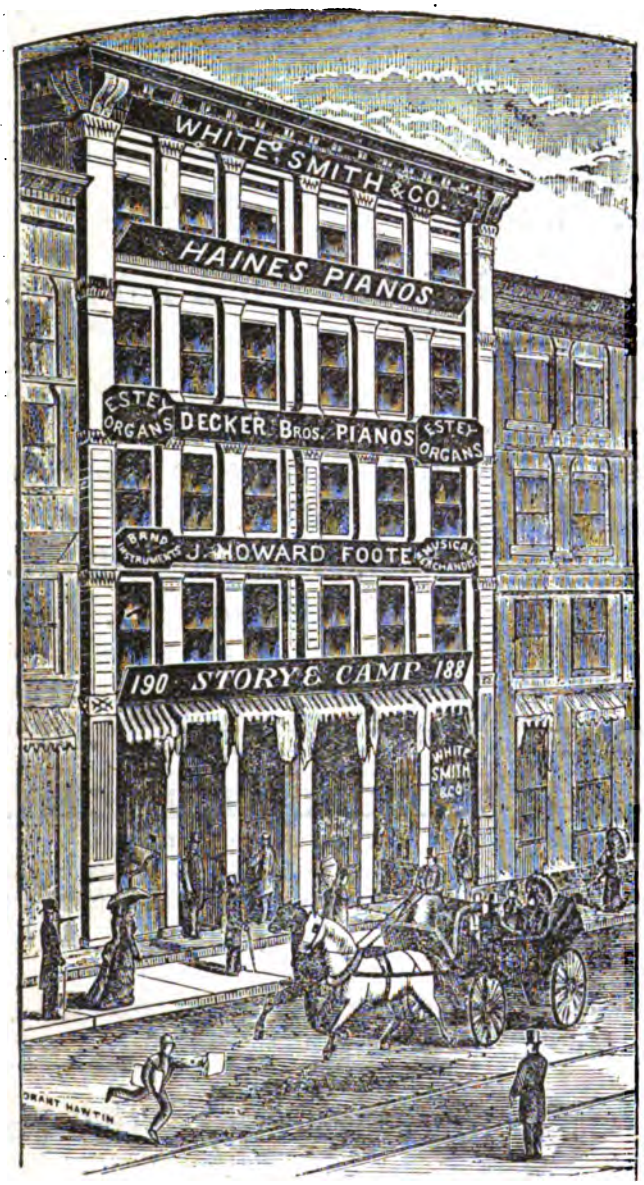

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FOLIO.

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☞ All articles in the FOLIO are original, and were written expressly for its pages, unless the contrary is stated in especial cases.

A LETTER FROM HOME.

They have sent me a letter from home, my dear,
They have sent me a letter from home;
It brings me glad news from my loved ones, dear,
It brings me a message of help, and of cheer,
This wonderful letter from home.

It tells of my father, who does not grow old,
Who is waiting to welcome me there;
Of the dear elder brother, whose love can enfold
The saddest and weakest one out of his fold;
It tells of their love and their care.

It gives me assurance that those I have known,
Who have trodden the life-path with me,
Have not left me forever in sadness alone,
But their journey accomplished, their labors well done,
They are "waiting and watching for me."

I clasp the loved message here, close to my heart,
The letter so precious from home;
My eyes have grown dim, and the tear-drops will start,
But its sweet, tender words are all hid in my heart,—
This wonderful letter from home.

EVA E. MAXSON.

SOMETHING ABOUT POPULAR SONGS.

New York, Chicago and Cincinnati have each been favored with what is called a musical festival, at which Theodore Thomas has been the leading spirit. On neither of the three programmes has there appeared a work of great importance nor an American composition, yet this man is lauded to the skies as the protector and patron of the art of music in our midst. But he is a sham, and his claim as to encouraging American musical enterprise is hollow and full of deceit. Some five years ago Mr. Thomas was credited with the saying, that, if he had his way, he would order the destruction of every one of the so-called popular songs then in existence. Fortunately for the musical education of the people he did not have his way, and it is doubtful if he ever will.

But are the popular songs, so styled, so frightfully abhorrent to everybody as they appear to be to this demi-god, Thomas? Let us see.

As I remarked once before, the life of a popular song is not very long; but, notwithstanding this fact, it manages to travel around the world, and make itself heard by the ruling powers as well as the subjects of every country it visits. It makes an impression, and usually a very deep one. Some of the songs are very bad, many are extremely good, and all serve a good purpose. I am not one of those who think them trash simply because the majority of people like them. They cannot appreciate Beethoven and the like; their minds, used to the common order of matter-of-fact, every-day life, can find no refreshment in a sonata; but they can in the "Beautiful Blue Danube" and pieces of this kind. If Beethoven had written popular music in his day, he would have been wealthy, but perhaps his name would not be revered and honored as it is today.

But what is reverence and honor, after death, compared with misery and starvation before!

The music-publisher has often been made the target for the bitter, reproachful shots of the composer of transcendentalism, who is seemingly forgetful of the fact that the former is a business man, and, having a number of people dependent on him and his business for a livelihood, cannot afford to become an art educator. Every publisher that has tried it has failed, and is a miserable misanthrope. The publisher of popular songs is never backward in bringing out songs that will insure attention and a ready sale; and yet, surprising as it may seem, the sale of musical publications—that is, of the majority—is so limited that scarcely one-fifth repay the cost of publication; not one in twenty proves remunerative to any considerable extent, and many are absolute failures, attended with positive loss.

Very few of the many thousand songs published in this country have had what might be called an "immense sale," and when it is taken into consideration that during the past ten years the majority of the great selling songs have been by English composers, and that nearly every publisher in this country issued an edition, the amount of money made from them by each publisher was not very large. There must be at least seventy music-publishing houses in the country today, and the estimated number of new publications brought out by them during the year 1881 is over thirty thousand. Some have had a large sale, and some have been decided failures. There are always a large number of songs coming over from England; and, as there is no copyright, they are public property, and can be printed by anybody. Then there are any quantity of original works written by Americans to aid in swelling the list.

C. A. White has written and composed some of the most popular of popular songs, and his "Come, Birdie, Come," has probably outdistanced any other song that has yet been published. His trio, "O Restless Sea!" has had an enormous sale, as has "My Angel Bird," "When 'tis Moonlight," and, later, the beautiful song, "When the Leaves begin to Turn." Mr. White has proven to be not only the most prolific song-writer, but has written for all classes and been more successful than any other composer I know of.

Will S. Hays has written and composed about three hundred and sixty songs, and there are ten of them that have had an aggregate sale of a million copies. His "Evangeline," "Mollie Darling," "Out in the Cold World," and others have been extremely popular. J. R. Thomas has composed over two hundred songs, and they have all sold well. His "Must we then meet as Strangers?" has been extremely fortunate, and Mr. Thomas's church music is of the most superior quality.

Harrison Millard enjoys an excellent reputation, for he has not only won honors lately, but during the war wrote some patriotic melodies that were highly eulogized and prized. His songs have been especially taking from the fact that they differed so much from those of other Americans in style and sentiment. His "Farewell," "Watching," "When the Tide comes In," have had large sales, while the one called "Waiting" has been honored by being translated into French, German, and Italian, and published abroad.

H. P. Danks is another successful composer, his one song, "Silver Threads among the Gold," having sold nearly one hundred thousand copies. J. P. Skelly's compositions have sold well, especially "My Pretty Red Rose;" and C. M. Connolly has written some exceedingly pretty music. His "Dancing in the Dreamy Waltz," and Charles E. Pratt's "Put my little Shoes away," have sold over one hundred thousand copies.

Then there are such composers as J. E. Stewart, author of "Jennie, the Flower of Kildare," and "Only to see Her Face again;" Bobby Newcomb, author of "Sweet Forget-me-not;" Eddie Fox's "The Big Sunflower," and Rollin Howard's "Shoo, Fly." Of the latter two, none have been so written about, sworn at, and applauded as they, and their popularity has withstood all tests. There have been a large number of what are called "variety songs" written by men who could only "hum the melody," but which have been very popular indeed.

Another composer, whose songs cannot well be equaled for pure simplicity and charming melody, is James L. Gilbert, a composer who is a thorough musician, and has more genuine, poetic feeling than any other song writer I know of. His "Bonnie Sweet Bessie" has been very successful, as has, in fact, all of his songs. There are a large number of song-writers whose names or works I cannot mention now, but among whom are Charles D. Blake, Henry Tucker, Herbert Leslie, H. P. Main, J. H. Peabody, Stephen C. Foster, James Bland, Henry C. Work, and James R. Murray, all of whom have written some exceedingly popular music, songs that today are as salable and as melodious as when first written.

Yet in the face of these facts and figures there are some people who call this music "trash." But, if it is "trash," it is mighty enriching! I believe in these songs with my whole heart and mind. They are the educators of the great mass of people who cannot undertand or apprecia-

fugue, know nothing about a canon, or a stretto, and who can see neither melody nor popularity in Mendelssohn or Bach. They like Wagner, Verdi, and Auber; they appreciate Audran, Offenbach, and Lecocq; and they become enthusiastic over Sullivan. They can understand this grade of music, and it pleases them; there is a swing and a dash to it that captures them at once. Therefore I maintain that the only true popularity in music is in the compositions of those who spring from the people and write for the people.

Let me cite an instance before closing. On May 28, Brown's Brigade Band gave afternoon and evening concerts at the Great American Casino. The programmes were well-arranged and excellently played. But no encores were demanded until the band played a potpourri on the airs of "Patience," when the crowds assembled about the band-stand, and insisted upon a repetition. It touched their popular chord, and they were pleased.

FRANK H. DROWN.

ANCHORAGE.

In the harbor under the hill
Two stately ships, black-hulled and still,
Asleep upon the water ride,
Each cable like a rod of steel
Leaning out of the glassy tide.
Fathoms below, the anchor clings,
With its fluke in the slime!
As when a gull on its gaunt wings,
Poised in the tempest, scans
The tossing ocean for a time.
So the anchor with iron vans
Breasting the tidal currents' sweep
Lies in the deep.

PAUL PASTNOR.

BY THE WAY.

For *ensemble* in choir-singing by a chorus, I must accord the palm to the Tabernacle (Mormon) choir in Salt-Lake City, now under the direction of Mr. Beesley, and until recently directed by Mr. Careful. This choir numbered some seventy voices when I recently heard it, accompanied by the organ under the able manipulations of Joseph Daynes. The four parts were well balanced, the voices were of a fresh, pleasing quality, and good discipline was evident. But all of this is more than possible with such a perfect system of organized effort as the Generalissimo Brigham Young inaugurated and boldly executed in Utah. Each of the twenty-one wards in the city has its choir, and from these singers can be selected (elected) for the Tabernacle choir. It is regarded as a compliment to be thus honored with a "come up higher," even to the highest seat in the synagogue among the singers, with the President Taylor and the twelve apostles in front, and a little below — platformically speaking. Two anthems are usually sung during the service. The balance are hymns in which the great congregation joins.

Salt-Lake City can, I think, boast of as much native talent and as much cultivation to the acre as any western city of its size — unless, peradventure, I may except Denver. But the Mormons and Gentiles must necessarily pull hair, and would, I presume, do some lively scalping (since the Edmands Bill passed) were it not for the fact that the leaders are pretty generally bald-headed!

The next chorus choir of marked excellence to which I have listened during my recent tour to the Pacific coast, was that of the Rev Dr. Barrows (First Congregational Church) of San Francisco. Mr. B. is a live Yankee, and leads his own choir when he has special choral service. At the recent Easter Service we had very nearly a hundred voices and a small orchestra with the fine organ to accompany the choral force. The Doctor wielded the baton.

The music was a specialty and a credit—worthy of imitation. The Reverend Doctor has not been many months from the East, and yet he has already changed the creed of the Church so radically as to "send nobody nowhere" after having completed the "deeds done here in the body." That is left an "open question." This change has created a prolific theme for discussion among the churches and people second only in importance to the Chinese question. And, by the way, this calls to mind the music at the Chinese theatre in San Francisco, which split and pricked my ears in a thousand places at once.

It was made up principally of picking wires, scraping catgut, pounding gongs, and crashing cymbals, without regard to rhythm or "method in the madness." I wish that I could describe it, but cannot.

On April 18, I had the pleasure of listening to a concert in San Francisco by the Loring Club, (male), which numbers about forty active members under the direction of David W. Loring, formerly of Boston. Mr. Loring was one of the Apollo Club of Boston, and brought his experience with him to California, where he is dealing it out to a good purpose.

To show the work of the Club I will only give the part-song numbers of the programme. This will interest the readers of the FOLIO more than the solos: "The Sea," by Dudley Buck; "Sunset" (tenor solo and chorus), by Billeter; Vineta, by Abt; "The Forest Mill," by Nessler; "King Olaf's Christmas" (solo and chorus), by Dudley Buck; "Across the Fields," by Aug. Mignon; "Spring Song," by Mendelssohn; "Italian Salad," by Genee; "Roundelay," by Rheinberger; and "The Lark," by Weston. In these part-songs, which were not specially exacting, the Club acquitted itself well. The first tenors, even, reached the upper tones without splitting their throats or blowing the top of the head off. The Club reaches climaxes in fortissimo excellently, but not equally well in pianissimo. The voices are good, and the work of the Club is very close to the line. For choral societies of mixed voices, San Francisco is now in the trough of the sea. The Oakland Orpheus Society, a mixed chorus of some forty members, is doing very good work under the leadership of Mr. Macdougal.

At Santa Rosa I found Prof. T. C. Decoe and his brother, C. A. Decoe, at the head of a music school, faithful missionaries, and accomplishing much for the cause. They are, also, public-spirited men.

In Santa Barbara (the gateway and threshold to Paradise!) I found some good vocal talent, especially Mesdames Prescott, Taylor, Hough, and Austin; Misses Huse and Alice Smith, the latter a resident of San Francisco, and Mrs. Ryhiner, a very excellent pianist and accompanist of the Golden City. One of the most beautiful pictures which I looked upon in California — in addition to the natural beauty of the country — was the annual Rose Fair in Santa Barbara. To say that, besides fruit and many kinds of flowers of rare beauty and perfume, there were some three hundred varieties of the rose on exhibition, is all the comment necessary.

The many friends of Anna Holbrook, the contralto, will be sorry to learn that she has not restored her health, the object of her eighteen months' residence in Santa Barbara. She will return to her home and friends in Boston.

H. S. PERKINS.

MUSIC IN MICHIGAN.

FLINT, MICH., May 31, 1882.

The Flint City Band, Prof. J. B Vander Velpen, leader, gave their third annual concert on Tuesday evening, assisted by pupils of the Professor. This gentleman was a graduate from the Conservatory of Music in Brussels, and is an accomplished musician. While composition is his specialty, he has but few superiors as a clarinetist, while his violin-playing does no discredit to the instruction of De Beriot, whose pupil he was. He appeared in three numbers, —a clarinet solo, by Mohr; De Beriot's Fifth Air for Violin; and a piano solo. Miss Icie Corliss played "Pardon di Placrmel," by Meyerbeer, and Miss J. Albert "Valse sur l'Opera Faust," Liszt, in a manner alike creditable to themselves and to their teacher, Prof. V. Little Gertie Elmore, thirteen years of age, made her *debut* with her violin, in selections from "William Tell," "The Huguenots," and so forth, which were quite a surprise, and promise good things for the future.

AUXILIARY NOTES.

Edward E. Rice, the composer of "Evangeline," is at a new American opera founded upon a New-England subject.

"Mrs. Partington" was played for the two hundredth time by Manager Harris's combination in Lawrence recently.

Manager Eugene Tompkins is in Europe, looking for novelties. If the same success crowns his efforts that has for two years back, it will be no more than he deserves.

There are rumors of a revival of "Hiawatha," the burlesque by Nathaniel Childs and Edward E. Rice, at Oakland Garden, with a cast including George S. Knight and wife, Alice Harrison, Louis Harrison, and H. E. Dixey, during the summer. This is unquestionably the best of our American burlesques, excepting, possibly, that of "Evangeline" as first given.

Madame Modjeska has made a great success in "Odette" in London. The English journals speaking unstintedly in her praise. John Stetson, the actress's new American manager, is now forming a company to assist her in this country next season. The company — although not yet wholly formed — will include Maurice Barrymore, Frank Clements, Norman Forbes, W. F. Owen, N. D. Jones, and Clara Fisher Maeder.

Fred Vokes is making great preparations for his coming season at his new theatre that is to take the place of the Gaiety. He thinks there has been a "long-felt want," and proposes to fill it. He will open with a new comic opera entitled "Watch," and after that he means to please the little folks. "Peter Wilkins," "Whittington and His Cat," "Moore, of Moore Hall," and similar pieces will follow in rapid succession, with Christmas pantomimes and such like, all produced in magnificent style, and with the same underlying idea that is found in the mangement of similar places of amusement in London.

"ALL HAIL, MACBETH!" FROM JOHN W. DUNSMORE'S PICTURE SHOWN AT THE LATE EXHIBITION OF THE MASSACHUSETTS CHARITABLE MECHANIC ASSOCIATION.

JOHN W. DUNSMORE.

John W. Dunsmore, the painter of the picture of which the above is a drawing, was born near Cincinnati, in Ohio, on Feb. 29, 1856. He is still a young man, and indeed has seen fewer birthdays than most men of his age, being in the same category that the apprentice to the Penzance Pirates found himself. When he was but sixteen or seventeen years of age, he seriously began the study of art with T. S. Noble. an associate academician, who had a studio in Cincinnati. He remained here a couple of years, and then went abroad, which was in 1875, when he was but nineteen years of age. He studied in different Paris schools till February, 1876, when he went to Corsica and roughed it in an adventurous way with the brigands for three months, after which he returned to Paris and entered the studio of Couture as a pupil, where he remained until the death of the great master on March 30, 1879, when he went to Italy, remaining two months, and then visiting home in Cincinnati, intending to make an exhibition and return to Paris. But he took a studio, and, just before sending to Paris for his works, secured several pupils, and received a number of commissions, which caused him to change his plans somewhat, and decide upon coming to Boston, which he did shortly afterward, and he has remained here ever since.

Mr. Dunsmore had a picture entitled "Reverie" in the French Salon of 1878, which attracted much attention, and which was shown in the New-York Academy of Design the following year, and sold to Mrs. Dr. Spence of Cincinnati. It represented a girl sitting at a window and playing on a guitar, the interior of the room shown being one in the famous Hotel Cluny of Paris.

Mr. Dunsmore has had pictures in each Academy exhibition since, with the exception of 1881, for which he could not get ready, owing to his being busy on the large picture of "All Hail, Macbeth!" which was shown in 1881 at the art exhibition of the Massachusetts Charitable Mechanic Association, where it took a medal. This work betrays great strength of handling and decision of idea for so young a man, and our illustration above, drawn by the artist himself, gives a good idea of it. The picture was begun in Paris, and finished in Boston. It will be seen that the features of Macbeth are those of Salvini, the great Italian tragedian, who is an intimate friend of Mr. Dunsmore's, having stood to the artist for the picture while he was playing his triumphant engagement at the Globe Theatre.

Among recent works in Mr. Dunsmore's studio in an unfinished state, we have been attracted especially by one which he entitles "A Greek Orgy," introducing several half-robed Grecian male and female figures, engaged in drinking wine in honor of Jupiter, whose bust is inspiring the orgy. It is a strong picture, realistic in a decided faithfulness to the old rude and boisterous days, and, when finished, will add much to Mr. Dunsmore's reputation.

AUXILIARY NOTES.

Lawrence Barrett sailed for Europe June 21.

Joseph Bradford has written a play for Gus Williams.

Frau Materna says that Chicago audiences do not understand Wagner.

Edouard Remenyi is playing at Koster & Bial's concert garden, New York.

Bartley Campbell's play of "The Galley Slave" has been translated into German, and made a great success in Berlin.

Nella Brown, the popular reader, has sailed for England, where she will read during the summer under the management of her husband, O. W. Pond.

"Captain Kydd" is the title of a new operetta, the libretto by Wallace Peck, and the music by Rudolph Aronson, which will be produced at the New-York Casino soon.

MARBLES.

"Many happy returns!" would be a good motto for a money lender.

Ems is a good watering-place to visit. One is always getting "set up" there.

You generally take the cake when you eat cucumber—that is, the stomach-ache.

The Boston Sunday morning breakfast usually "goes to pot" on Saturday afternoon.

Woman is the idol that man worships.—[*Exchange.*] And the more idle she is, the more he worships her.

A stationary engine,—the pen.—[*Boston Commercial Bulletin.*] Yes, and one that frequently keeps a hot journal lively.

About the meanest paragrapher in existence is the one who credits some half or two-thirds of the items in a column of clippings, leaving his readers to infer that the balance are original.

One hundred swallows won't make a summer, if the swallows are made of gin and sugar.—[*Frankford Herald.*] No? But we should imagine that they might make a very warm fall for you.

When an artist paints *genre* pictures with nice little girls in them, and takes especial pains with their stockings, he naturally expects to have them hung on the line, — the pictures, not the stockings.

One of the religious papers recently had a long article about "lay preachers," which leads Junior Alley to remark that reference must be made to the female preachers, as most of them are old hens.

Receipt for becoming æsthetic: One dictionary of art terms, three oil-paintings, and a job lot of old crockery-ware. Mix. No brains required. — [*Chicago World.*] Oh, no! With no brains you are liable to mix too much.

Snodkins says that he likes custard better than he does shad, because there are no bones in it.—[*Boston Advertiser*] He likes a soft thing, eh? But we have known a shad to be cussed hard—when one got a bone in his throat.

An exchange says that a "farmer, while plowing in the Yellowstone valley recently, 'turned up a nice silk-dress pattern.'" Probably it was his daughter's, just home from boarding school, and he wanted to see if her petticoat was embroidered.

"Jenny's seldom dry," says Robert Burns in his poem of "Coming through the Rye." That shows that it was comparatively safe to take Jenny by a soda fountain. But Burns neglected to state whether Jenny often hankered after ice-cream.

The *Christian at Work* steals our items so regularly that we feel constrained to remark that the *Christian at Work* needs a rest. He is overworking himself. — [*Texas Siftings.*] Can a religious paper, from the *Independent* down, be named that does not steal its humor?

A Boston artist bears the name of Gaugengigl. Joughnes declares that that is what his whisky says when his wife finds it and pours it out of the jug. What Joughnes says when he discovers the loss of his beverage is unfit for publication.—[*Norristown Herald.*] A cow can giggle easily at such a joke as that.

"A fellow must sow his wild oats, you know," exclaimed the adolescent John. "Yes," replied Annie, "but one shouldn't begin sowing so soon after cradling."—[*Exchange.*] Annie no doubt meant this to be harrowing, and it is.—[*Elevated Railway Journal.*] He deserved thrashing, and it was perfectly natural that she should chaff him.

FOLIO.

MUSIC, DRAMA, ART, LITERATURE.

ALICE DUNNING LINGARD will open the next season at the Park Theatre on August 21, in "Divorcons."

TWO VARIETY PEOPLE, who lately appeared at the Boylston Museum, advertised themselves as "the American gents." Could anything be more appropriate?

CLARA MORRIS will appear at the Park Theatre again the last of October. It is to be hoped she will be in better health. She is undoubtedly the greatest actress on the American stage today.

PERCY J. J. COOPER will sing in the choir of the Park-Street Church the coming year. The stage takes so many choir-singers that it is no more than fair that the choir should retaliate now and then.

IT IS STATED that "a Boston physician told Mlle. Rhea that her death scene in "Camille" was the most natural one he had ever seen upon the stage." This is quite as sweet as the charming actress's manner.

JOSEPH COOK is on his way back to Boston. Boston's lines are not cast in pleasant places lately. Emerson and Longfellow are dead, and Joseph Cook on his way back here. "O Chronos! this is too bad of you!"

ROSE STEWART made a very favorable impression at the recent Sunday-evening re-union of the Elks at the Park Theatre, singing the "Air Varie" of Proch, and a most charming slumber-song on an encore. Her singing was really the event of the evening.

H. T. WHITE, who writes the "Glendowen Mahaffey" love-stories in the Chicago *Tribune*, and who is one of the rising humorists, is a graduate of a theological seminary near Chicago. We were intending to add something funny; but the item is funny enough now.

LLOYD BREZEE, the editor of Detroit *Chaff*, looked in on us a few days ago, and proved himself to be the very companionable gentleman he always seemed at long range. We do not see why he should be so eccentric as to spell his name as he does, and accent it on the second syllable.

WE learn from an English exchange that "it is a fact that many of the most popular London music-hall songs of the day are written by journalists who would by no means like to put their real names on the title-pages." After reading the words of some of the songs, we do not wonder at their shrinking.

SUNDAY will still continue to be a good day for courting in Pennsylvania. A man in Reading, sued for breach of promise, tried to "squeal" on the ground that his promise to marry the plaintiff was made on Sunday; but the judge overruled the defendant's plea, and brought him to time, which in this case was money for the plaintiff.

ARTHUR E. LEACH, the Boston correspondent of the *Dramatic Times*, generally writes with wormwood and gall. He gives his enemies the gall, and those for whom he has a friendly feeling the wormwood. Occasionally he squirts moderately with seltzer, and again gives a sniff of absinthe; but these latter fits seize him only on his mild-mannered days. He is very ferocious—in his mind.

THE SOCIAL SESSION held on the occasion of the fourth anniversary of the Boston Lodge of Elks at the Park Theatre on May 28, was a thoroughly enjoyable affair. Charles R. Adams, William H. Fessenden, Mark Price, Joseph S. Haworth, Helen E. H. Carter, Alta Pease, and Rose Stewart were among the volunteers, and they appeared in a highly enjoyable programme.

A PARIS SCANDAL brought to light some verses which a well-known individual thought had been set to music "because they were so bad, so exaggerated in sentiment, so incorrect in grammar, and in general so idiotic." It is consoling to reflect that the words of American songs do not stand alone in this regard. Indeed, it is just possible that one reason why English translations of French librettos are so idiotic, is because the language has been reproduced too literally.

MORE *Bettinas* in various "Mascottes," and all of them spoil a pretty song by saying "gobble" instead of singing "glou." The latter expresses the natural sound of the hen turkey, and, in addition to that, is the word used by the composer, and adapted to his notes and the best expression of their sounds. We repeat, emphatically, that but three persons have sung the female part of this duett properly in Boston, — Paola Marie, Fay Templeton, and Helen Carter.

THE New-York *Tribune* of a recent date said that "the loose medley of fiddlers, and so forth, collected at the Boston Jubilees, had neither organization, nor training, nor even moderate ability; most of them did not attempt to play except in the simplest music, and their work never called for serious consideration." A paper that speaks so flippantly of "the loose medley of fiddlers" should at least speak in grammatical language. The quoted lines show a very "loose medley" of grammar.

A PERSONAL item going through the press, says, "John Gilbert, formerly a reporter in Brooklyn and Philadelphia, has been engaged by Emma Abbott to take the place of the late Mr. Conly in her company. Mr. Gilbert has not done any professional singing, but he is said to have 'a voice like a bull.'" There is no danger of that bull being in a china shop in the Abbott Company. If the singer had any training, or had "done any professional singing," he would be decidedly out of place with this company.

THE PARK THEATRE closed its season in a grand way, befitting its high tide of success through the season, with Clara Morris as *Mercy Merrick* and *Camille*. She was better in the first than in the second-named character, her sickness that closed the theatre one night robbing the latter of some of its greatest attributes. But Clara Morris sick is better than any other American actress well in this character. *Mercy Merrick* was an impersonation well-nigh faultless in every respect. The intensity of feeling manifested was great, and the polish of art added thereto was simply superb.

ANNIE PIXLEY'S HUSBAND is credited with the remark that that actress would have appeared with something better than "M'liss," long ago, "if the American dramatist had been able to afford her anything superior." It is just possible that Miss Pixley would have burlesqued the play if any one had furnished it. *Vide* introducing the song of the "Full Moon" in the action of a play supposed to have taken place thirty years ago.

A RECENT issue of *Music* says, "Wetherell, the husband of Emma Abbott, speaks with pride of the fact that the advance sale for 'Carmen' with the Strakosch Company and Minnie Hauk in New Haven was only thirty-five dollars, while that for Emma Abbott and her English Opera Company was five hundred and seventy-six dollars. Hauk did not sing, as the entire sale did not exceed fifty dollars, while Abbott sang to twelve hundred dollars. Wetherell wants to know what we think of this." Mr. Freund does not say what he thinks; but there is no doubt but that he thinks as we do, that there are a great many fools in the world. The cant of the "honest little Emma" dodge has not yet been provided with an apostrophe.

FUNNY? Funny is no name at all for it. We sat in one of the front seats, else we should have missed it, as it was a *sotto voce* joke. An alleged tenor with a mackerel-three-for-a-quarter sort of a voice was struggling in a vain and somewhat frantic effort to reach several notes of the thou-art-so-near-and-yet-so-far kind, when suddenly a snap was heard in the orchestra, and one of the fiddlers took his instrument down from his chin in a spirit of resignation that had a comic phase to it that was quite absolutely irresistible. The poor singer flatted in both tone and manner, and the few who heard the snap indulged in quiet laughter, that for true inwardness has not been excelled. Accidents will happen, but no one will be able ever to convince us that that fiddler was not a gigantic humorist in disguise.

WE print elsewhere, as a matter of courtesy, a communication from James M. Tracy, and one signed "Justice," both criticising Louis C. Elson's recent article on music and musicians in Boston, in a recent issue of *Music and Drama*. We do not necessarily endorse what is said in these communications by printing them, though we are far from considering Mr. Elson's paper, valuable as it is, perfect in all its details. It would be impossible to prepare such a paper without either oversights or injustices. Neither of our correspondents has mentioned the principal unfairness of Mr. Elson's article, which is in giving the picture of the head of one music-publishing house, whose labors for the advancement of music have been with the purse alone, and in ignoring the head of another, whose songs have sold by millions, and are not only sung all over this continent, but are beginning to be appreciated in Europe. Comment on such an apparent injustice is unnecessary. [The editor of the FOLIO would remark here that the senior member of the firm of White, Smith & Company will not know of the existence of this, item until the FOLIO is issued. If he did know of it, he would not allow it to appear.]

"THE LIGHT-KEEPER'S DAUGHTER."

The great American opera has not yet been written; but we have had a very respectable attempt made in that direction, in "The Light-keeper's Daughter," the libretto by George M. Vickers of Philadelphia, and the music by Charles D. Blake, already so favorably known in connection with various musical publications. The most that can be said for the libretto is that the words of most of the songs are adapted to the musical form and movement finely, and are at least gracefully written. And this is a great deal. Indeed, graceful form and flow are very requisite before a musical garb can be taken on. If we have nothing great or original in the plot, or brilliant in the dialogue, we at least are treated to situations now and then that if not complex, are certainly not transparent, and the conversation will stand side by side with that of a great many operas that are popular if not classic. While we do not believe that the best interests of musical growth in the direction of opera are enhanced by too much undeserved praise, neither do we think that undue severity works to a good end. Strict justice is too often cruel, and indeed well-nigh impossible.

Mr. Blake deserves a great deal of praise for his portion of the work. On the one hand he has not been so original as to become cranky, nor, on the other hand, has he sinned in the direction of plagiarism sufficiently to have it remarked in a general way. Much of the music is exceedingly fine. The "Reapers' Chorus" has a rollicking, lively polka time, concerted effectively in the second and third movements. The duett of "Thy Love is only Vain" is beautiful with a pastoral movement smoothly and gracefully arranged and harmonized. "We 're at Home on the Sea" is a sailors' chorus in strict march time, with solo for tenor, which to our thinking is one of the most original and pleasing solos in the opera. "Hope Beams Again," a love duett of the "Gobble, Gobble," style in "The Mascotte," is a very effective number, and one of the most popular in the opera. "Here's Your Health," a concerted drinking chorus, in waltz and polka movement, is very original in its treatment if not in idea. "Ah, Love, Today," a duett for soprano and tenor, with chorus, is, to our mind, one of the most musician-like numbers in the work, and has strong elements of popularity as well. "I Know not Why," a solo for contralto, with concerted quartette and chorus, is a gem. The chorus effects in this number are well brought out, and show a thorough knowledge of voicing and arranging this class of music. "Away! away!" the finale to the first act, is a spirited chorus, the abrupt change of key from D*b* to A producing a fine effect. We would speak in especially high terms of the "Coast Guards' Chorus," at the opening of the second act. The idea of putting all the different chromatic intervals and harmonies into the accompaniment, and allowing the singers to sing in unison, seems to be quite a popular and modern idea, and in this chorus the effect is particularly fine. "A Maid from Londonderry," is a spirited six-eight movement, with a dance in two-four time. "The Proudest Ship," the song sung by the old light-keeper, is original and full of spirit, having a smooth-flowing melody in C. It is also introduced in the overture as a cornet solo. "Why, Why, O Sea," a song with mermaid chorus, is one of the gems of the opera. Its andante movement in the second stanza changes to waltz in key of E*b*, which will indicate to the musical student its beauty. "The Mermaids' Chorus," in A*b*, harmonized for eight female voices, is a very effective piece of composition. "Ah, Could I See Thy Face Again," a trio with concerted solos for tenor and soprano, is fine, and "I Keep a Little Tavern," song in G, has a humorous phase that is pleasing. The finale to the second act, "Help! Help! Help!" by the coast guards, sailors, wreckers, and maidens seeking shelter from the storm, has much that is dramatic in its expression. The wreckers' chorus, "A Dangerous Set are We," at the opening of the third act, is clever, with a march movement in F minor, with solo for tenor in A*b*. "Whate'er My Fate May Be," solo for tenor in G, with trio invisible, shows a beautiful effect of harmony; and "Softly, Quickly Follow Me," solo and trio in F, is entertaining. "Sweet Hope," a waltz song in D, and "I Never Knew a Mother's Love," trio, are plaintive and sweet; and "Poor Ting Loo," a solo and quartette, in A minor, is spirited and lively, while "Clouds Have Rolled Away," the sextette in G, is worthy of especial mention.

In regard to the presentation of the opera, it may be said to be a success in certain phases, and in certain others it is not. Rose Temple and May Stevens sing very fairly, and occasionally with fine feeling, though their acting might have more life in it. The best action in the piece is given by Gus Kammerlee as the light-keeper, and Ignacio Martinetti as *Ting Loo*. If the old light-keeper could be brought into the scene earlier in the action of the opera, it might be an improvement. The Chinaman is pervasive, so to speak, and among his bits of clever business, in addition to his dancing, may be mentioned his retreat up the stairs backward, in a hesitating way, which is very amusing.

The opera has made a decided success, and with more favorable surroundings, in addition to some pruning and changing, will reflect great credit upon American musical work, and become a welcomed acquaintance in each musical season of the future.

HENRY E. ABBEY has already made arrangements for a sort of dramatic *coup d'etat*, though only a few days abroad, so to speak. His management showed itself remarkably with Bernhardt and Patti, and now we are to have another surprise. Henry Irving, supported by Ellen Terry and the entire Lyceum Theatre Company, will appear in this country the coming autumn, appearing in half-a-dozen plays, comprising "Hamlet," "Charles I.," "The Bells," "Louis XI," "The Lyons Mail," and another not yet announced. Mr. Irving will sail August 2, on the *Britannia*, and will be the guest of W. H. Vanderbilt until he opens his engagement October 29, during which time the millionaire will show him Newport and Saratoga. Mr. Irving is a great romantic actor rather than a distinctive tragedian, his dramatic instincts grouping him with the poetic school which is represented in different phases by Morris, Swinburne, Rossetti, and Oscar Wilde, and will be sure of a distinctive following as well as general attention.

SAM LUCAS succeeded to "The World" at the Boston Theatre, and played to two weeks of good business with "Uncle Tom's Cabin," under C. H. Smith's management, and as the FOLIO appears is on the New-England circuit, closing the season July 1. The presentation of this play of "Uncle Tom's Cabin" has been done in a remarkably effective and realistic manner. Mr. Lucas's personation of *Uncle Tom* awakened favorable responses all over the country, from the Atlantic Ocean to the Missouri River, the company having gone beyond "the great muddy" at Omaha and one or two other points, and the season having been a remarkably good one. Next season Mr. Lucas will appear in a new play, entitled "Mingo," written especially for him by George Russell Jackson, in which he will appear in the title-role, with a strong supporting company, under the management of C. H. Smith.

THE MATERNA CONCERTS at Music Hall on Friday evening and Saturday afternoon, June 2 and 3, in which Amalia Freidrich-Materna, William Candidus, Franz Remmertz, and an orchestra of fifty musicians under the baton of Adolph Neuendorff, appeared, were exceedingly artistic affairs. The selections were of a high order, and there was no descending from that high grade in response to encores. Each time that an encore was demanded, the piece just sung or played was repeated. Thus was the standard kept up. And the standard was high. The audiences, which seemed very intellectual, were catered to in an intellectual, as well as an artistic, way, and the general result was happy indeed. The style of the music was chaste, and it was given in a genuine way, with expression as well as feeling. Such musicianly concerts, so utterly devoid of clap-trap, cannot be given in Boston too often.

THE BOSTON MUSEUM has been very lively lately with the nonsense of the Hanlon Brothers in "Le Voyage en Suisse." As we go to press, Willie Edouin, and a carefully selected and strong company, are giving "Aladdin," which has been reconstructed by Mr. Edouin, and in which the famous Girards give the æsthetic quadrille, — the sensation of the London season, — and other novelties are introduced. The cast of "Aladdin" is especially strong, and comprises Willie Edouin, George W. Wilson, George W. Howard, Jas. T. Powers, Fred. P. Ham, W. E. Perkins, Marie Williams, who is an old favorite here, Topsey Venn, Lillie West, the first *Fiammetta* in "The Mascotte" in this country, Clara Ellison, who recently appeared so successfully in "Cezalia," Irene Perry, and Rose Temple. This is expected to run for some time.

THE CASINO has proved to be a great success. Atkinson and Gilbert have shown themselves to be very shrewd managers. Aside from its sporting phases, the musical and dramatic features are worthy of special notice. Rice's company appeared first in "Cinderella at School," and made a great deal of Woolson Morse's creditable work, the company having an aptitude for it by natural inclination or growth by familiarity that made it enjoyable. Their appearance in "The Mascotte" for some reason was not so successful. Indeed, they made dull work of it. Charles D. Blake's "Lightkeeper's Daughter" is the attraction for the present. Promenade concerts take place every afternoon and evening, given by Brown's Brigade Band, which are very popular features of the series of entertainments offered.

THE *Elevated Railway Journal* thinks "The *New-York Tribune* is a Reid Organ." Not so; it is run by a crank.

SIGNOR BRIGNOLI should have begun his farewelling business sooner.

RIGHARD GRANT WHITE'S RECOLLECTIONS OF ADELINA PATTI.

Richard Grant White always makes a readable article, whatever he may lack in commanding respect for and acceptance of his opinions. But his forte is words, not criticism. An old man is generally better on reminiscences than in doing justice to the present day. His justice is apt to be scant. If he lived enjoyably in the past, he is apt to gush over its memories unduly. If he struggled, he is quite apt to view the present *couleur de rose*, and dull the color of the past accordingly. And so forth. The train of thought is too apparent to justify amplification or elucidation. Mr. White's closing paper on "Opera in New York," in the June *Century*, is quite as interesting in reminiscence as it is absurd in critical estimate in several instances—notably in the real standing of Adelina Patti today, not to mention his absurd remark that "there is not one great contralto or one great tenor or one great baritone now before the world—not one whom even managers, with all their pretensions and all their needs, will venture to call great." The humor of this is capital. The times must indeed be "out of joint" and showing extraordinary dearth when managers will not venture to call any one great. But it is as useless to combat such rubbish as it is to dispute the pasture with an angry bovine. We can admire the latter's fine proportions through the interstices in a strong fence, and read the former's reminiscences with much relish by shipping here and there his crankiness of style. Mr. White says,—

"The season of 1859 was remarkable for two musical events—one the first complete performance in America of Mozart's 'Zauberflote,' the other the first appearance of a new and very young prima-donna. On one of my visits some years before to Madame Barili-Patti, before mentioned, whom I found to be a very motherly looking, if not matronly seeming, woman, who showed all of her forty-five or fifty years, I observed a slender, swarthy, bright-eyed little girl, in short skirts, who ran into the room and chirped at her mother, and ran out of it, caroling as she went through the passage-way, and then ran in and out again in the same fashion, until the middle-aged prima-donna with whom I was talking called out, rather sharply,—

"'*Adelina, tacete! e venite a me, o andate via.*'

"The child chose to come, but soon she left her mother's side for mine, and then, with the freedom of Italian childhood, she who was to be the '*diva Patti*' of the present day half sat upon my knee, swinging one little red-stockinged leg as she glanced from her mother's face to mine. I asked Madame Barili-Patti if her little daughter promised to be a singer like her sisters and her mother, to which she replied, '*Lo spero; lo credo.*' And then, '*Canta uno poco, Adelina, per il signore;*' and she suggested something, whereupon the girl, without leaving her perch, sang, like a bird, a little Italian air that I did not know, and soon ran away on some childish errand. I did not see her again before she made her appearance on the 24th of November, 1858, as *Lucia*,—of course, Donizetti's *Lucia*.

"Meantime she had been taught by Maurice Strakosch, who had married her eldest sister, and I suppose by her half-brother, too, Antonio Barili, an excellent master, who "formed" many of the best amateurs in New York. But to be with her mother must have been a 'liberal education' in music; and the examples before her night and day, the very atmosphere she breathed, tended to foster her musical talents. All that she had to furnish was voice, intelligence, and practice. Her *debut*, it need hardly be recorded, was a very remarkable performance considering her age. She was but sixteen years old. Her voice was a flute-like, flexible soprano, which she delivered with purity, and managed with great skill and taste. Still, she was not even in vocalization a prima-donna; moreover, her voice lacked amplitude, richness, power, and her manner, although not awkward or constrained, was that of a very young girl. But her capabilities were at once recognized by her audiences, and her future was foretold by her critics, although, at that time, musical criticism in New York was fallen very much below the point at which it stood five years before, and that to which it has risen since. The attention of American newspaper-readers was concentrated upon other topics. John Brown had just been hanged. The mutterings of the great civil war in the not remote distance were of more interest than the chanting of heavenly cherubs would have been. Of Adelina it was remarked, however, that she was 'one of those rare singers who appear at long intervals on the musical horizon, to revive, not only the hopes of managers, but the enthusiasm of the public.' This was immediately upon her singing *Lucia* and *Amina* for the first time, after which she went on from triumph to triumph."

Further along in the article, Mr. White speaks thus:

"What is it to be the greatest in a day of such dearth? The boy was next to the head in his class; but, as it proved, the class consisted of him and a little girl." That is decidedly 'bad form," whether in idea or construction of that idea. Mr. White is not a success in posing for effect. His attitudes are commonplace, if not absolutely vulgar. He continues,—

"That Adelina Patti sings with perfect method, the highest finish, and in unexceptionable taste, is not to be disputed. What, then, does she lack to be a great prima donna? Two things of the very first importance—a great voice and a rich, impassioned nature. Adelina Patti, like her sisters, is the daughter, musically, of her father, not of her mother. Signor Patti was a respectable tenor singer, with a smooth, soft, piping voice, a correct style of singing, and very good stage manner. He was so plump, so like a middle-aged belle advanced into *embonpoint*, and in voice and person so generally suggestive of pinguidity, that when I laughingly called him *Patti de foi gras*, the name stuck to him for a long time."

This is altogether too funny. But, if Mr. White wishes to contribute to the "paragraphic" department, he should be hustled over to the pages of "Bric-a-Brac" by the editor, and not be allowed to "come down like a stick" in this way. The main thing that one carries away from the reading of an article excellent in many respects is the fact that Richard Grant White, the linguist, once called the father of the greatest singer of today, "*Patti de foie gras*," and "the name stuck to him"! How are the mighty "given away"!

ALMA STUART STANLEY has been appearing as *Grosvenor* in "Patience." When will these semi-variety people learn the difference between light opera and burlesque?

AUXILIARY NOTES.

Kate Field is to return to the stage.

Carlyle Petersilea will summer at Mount Desert.

John A. Stevens will spend the summer in Europe.

Marie Rose will be the prima donna of Carl Rosa's company next season.

Emilie Melville has gone to Australia. She has long been a great favorite there.

George W. Chadwick will be the organist at Park-Street Church the coming year.

Helen E. H. Carter sang at several conventions in Maine during the month of May with great success.

George Grossmith, the original *Sir Joseph* in "Pinafore," as given in London, is soon to visit America.

Mary Anderson, it is said, will visit Europe this summer and study dramatic art for a time with Madame Ristori.

Emma Abbott is in Boston, where she will remain, "with brief intervals for rest and refreshment," till her season opens in September.

Contracts have been signed for Col. Mapleson's next operatic season with M'lle Rossini, Signor and Mme. Galassi, Mme. Lablache, Signor Novara, and Signor Corsini.

Maggie Duggan has been making quite a sensation at Tony Pastor's, in New York, as *Fiametto*, in "The Mascotte," kicking her slipper into the audience every night as she did here at the Gaiety Theatre.

The *Canadian Spectator* pays a high compliment to Boston musical talent in saying, "Entertainments of the Guernsey-Listemann sort are red-letter days for the concert-going public of Montreal."

Agnes Huntingdon, of New York, who made quite a success at a Gwendenhaus concert at Leipsic some three months ago, continued that success at a Ganz concert in St. James Hall, London, recently. Her voice is a mezzo-soprano of great power.

F. J. Campbell, for many years musical director at the school for the blind in South Boston, and now principal of the Royal Normal College for the blind in London, has recently been honored by the title of LL.D. from the University of Glasgow.

A *soirce musicale* was lately given by the pupils of A. E. Ruff, assisted by Prof. and Mrs. Rountrie, W. S. Battis, and Miss M. Carrington, at the residence of A. H. Darrow, 1046 Monroe Street, Chicago, and was quite a success.

Rev. James H. Fownes, a Roman-Catholic priest, has composed the music of an operetta, entitled "A Simple Sweep," which is said to be tuneful and musicianly. The operetta was lately given at the London Princess's Theatre, where it made a success.

A fine benefit concert, given in compliment to F. Bartlett Haynes, the chief usher at the Globe Theatre, was given on May 21, the artists that appeared including Fanny Kellogg, Alta Pease, Henrietta Maurer, Fanny Rice, Herndon Morsell, George A. Conly, George R. Parks, Leon Keach, the Weber Quartette, and others.

Manager Field has not been idle abroad. He has secured the right for New England to Sims's "Romany Rye" and Pettitt's "Taken from Life," has purchased a new and powerful piece and several musical novelties, and is negotiating for Charles Wyndham's "Fourteen Days" and Mr. Wills's "Black-eyed Susan."

BOSTON MUSIC AND MUSICIANS.

To the Editor of the Folio: *Dear Sir,*—I should like to occupy a little space in your valuable publication to refer to some singular oversights and omissions in a recently published article. The history of music and musicians of Boston, as recently given in *Music and Drama* by Louis C. Elson, is, no doubt, all correct, so far as his opinion is concerned; but, in many respects, it shows great lack of knowledge, or else the writer is most strangely biased and warped in judgment. In fact, he reminds me of a very officious, burly Englishman, who visited this country on a tour of inspection, a few years since, and, after doing it thoroughly in five or six months, returned home to write a book, embracing *accurate* information of places, people, and sights he saw. Among other things, he placed the Mississippi River in the New-England States, the capital of Washington in Pennsylvania, Niagara Falls in Canada, *bordering* on the north-eastern part of New York, and said that the people of Boston might be known by their Dutch brogue, as they were descendants of a party of Dutch colonists.

Now, while Mr. Elson has not made such glaring mistakes, he has not truthfully chronicled music or the musicians of Boston. Some of the musicians so conspicuously mentioned, who are comparatively little known, and who really have been in Boston but a few days, are not worthy the undue attention given them. It is a difficult thing at any time, to write a truthful article on such a subject,—one that all would be pleased with,—and I have not taken this subject up for the purpose of finding fault, but to remind Mr. Elson that there are older musicians in Boston than he, and they think he has either not been well informed, or that he has wilfully ignored them. I will point out a few honored names; those of men who have done more musical work, in helping to advance the cause of music in Boston, than a score of Henschels, Baermans, and Chadwicks. It is not my wish or desire to detract from their ability as musicians, but what have they done? One became a temporary conductor by a mere accident, another has played two concertos with orchestra, while the third, with much assistance from his teacher, has composed a symphony. There is still a fourth in the field, but he has caused so much ill feeling and bad blood, and has really done the cause so much injury, I will not mention his name. Truly, this is not representing men who have been the means of making Boston what it is,—a great musical city. Where is B. F. Baker, who established the *first*—which for years was the best—music school in America? It was incorporated just ten years before the New-England and Boston conservatories came into existence. Parker, Tuffts, Fries, Schultze, Eichler, Heindl, Prenters, Adams, Wilde, and other well-known musicians were connected with this school, and did most excellent work. Mr. Baker was, at one time, the most famous and successful vocal instructor in Boston, as such artists as Mrs. Long, Mrs. Houston West, Mrs. Little, and Mrs. Kempton can well attest, for they owe their success to his instruction. There are many more names I might mention, but the above are sufficient. There was L. H. Southerd, now deceased, who possessed both education and talent, who did much solid work as teacher, composer, and director, and who, had he been properly balanced, would have outranked all the other composers mentioned. A. N. Johnson was a sterling musician of whom many good things might be said. George H. Davis, beside being a prominent piano manufacturer, did a great deal for music and artists. Indeed, he was the first to bring out Gustave Satter, who resided two winters in Boston, as a pianist and teacher, and it is not best to ignore the fact that to him Mr. Lang owes much of his success, and in this Mr. Satter has contributed something toward music in Boston. In fact, Mr. Davis patronized all that was good in music and artists for the sole purpose of helping the cause.

T. Gilbert was also a powerful man in his day, exerting as much influence in a musical way as did Mr. Chickering. George Hewes was another pioneer in the cause, and in his way did a great deal of good. George Haytur, too, was for several years considered the best pianist and teacher in Boston, and his services were sought far and near. I have heard it said that he was the only organist the Handel and Haydn Society ever had who could play a polka on the organ and make it sound well.

There was Carl Gaertner, violinist, a most excellent player and musician; Henry Jungnickle, violoncellist, and Carl Hauser, pianist, who, under the head of the Trio Party, did much for the cause of chamber music, their concerts at Chickering Hall, Masonic Building, being attended by the *elite* and fashion of Boston for several seasons.

I might go on with the list; but having succeeded in giving Mr. Elson a few points, I desist from farther pursuing the subject, hoping he may take the hint and try to rectify some of his oversights next time. Justice.

We have seen nothing neater for a long time than the following from *Galignani's Messenger:* "During the early part of the campaign in Mexico, a French corps was encamped for some time near a wood swarming with parrots. Every morning at daybreak the bugles sounded the notes of the air to which have been set the well-known words:—

"'As-tu-vu
La casquette, la carquette?
As-tu-vu
La casquette du per Bugeaud?'

and the parrots soon made their leafy resort resound with a perfect imitation of the tune. It has been handed down from father to son, and we learn that some French travelers who recently passed through the forest were greatly, and very naturally, astounded by hearing the air admirably rendered from the trees around them." This is very poetical; but, like most poetry, its veracity may be questioned.

The eighth pupils' matinee by the advanced class in music, Dean Academy, Franklin, Mass., was given at Wesleyan Hall, Boston, Thursday, June 1, under the direction of their teachers, James M. Tracy and Minnie Little. Notwithstanding the inclemency of the weather, the hall was filled long before the time fixed for the concert to begin, showing a great interest and desire on the part of musical people and friends of the young ladies to hear them on this occasion. Although the concert lasted for two good hours and a half, the audience remained to the end, which speaks volumes in praise of the well-selected programme and its able interpretation by the young ladies who participated. The entire concert was a decided success in every particular, and has not been excelled by any school, musical or otherwise, this season. While many of the young ladies were extremely nervous, they all played and sang well; some of them, in fact, rendered their pieces in a very superior manner. All the numbers on the programme represented music of the highest order, being selected for intrinsic merit instead of show. The young ladies are very young, some of them are just entering their teens; but they performed their work just as well as the older ones, showing both talent, combined with a marked degree of technical proficiency in their studies.

We cannot enter into a critical or detailed analysis of all the pieces, but wish to speak only of the young ladies who did exceptionally well. The overture by the four young misses was remarkably well done. Mr. Smith, the only gentleman participating, did his Polonaise finely. Miss Shepard played with musical feeling and good technical finish. Misses Nason, Cotton and Livermore, all did creditably their very difficult pieces. Miss Stedman played the sonata in a superior manner. Miss Bacon, in the Caprice with Mr. Tracy at the second piano, showed brilliancy and facile execution which would do credit to many older and more experienced players. Miss Waite, in the concerto with Mr. Tracy, succeeded admirably. Miss Abbott sang with good artistic finish, showing a fine contralto voice, well cultivated. She has all the requisites for a superior public singer. Next to Miss Abbott, Miss Rowell sang the best. She surprised everybody with a faultless rendering of her song. Miss Snow and Miss Shepard both did well. All the young ladies who sang received encores and responded to them. Bouquets were numerous.

Miss Bacon, who acted as accompanist, did her part unexceptionally well. In summing up, we come to the conclusion that Dean Academy music scholars, under the lead of their energetic, accomplished and able teachers, have made their second Boston success.

PASSING SHAKES.

It is stated that "Anna Dickinson's idea of appearing on the stage in London has been abandoned." Singularly enough, a great many of Anna's ideas lately have been abandoned ones.

"The Hen Galop" is a Chicago musical production. We suppose it sounds best played on a Chickering instrument.—[*North American Manufacturer.*] Yes, and danced by the usual society cacklers.—[*Chaff.*] Yet those who dance it will be found to be no chickens.

This world is full of disappointments. Only think how wretchedly Maggie Mitchell must feel. Here she has been playing *Fanchon* for a little less than half a century; and, just as she gets ready to retire, digitated hose come in fashion. How she must suffer when she reflects upon how much more effective she might have made the shadow dance if people could only have seen her "cunning little toes"!

The man who had made a big thing by giving a burlesque show in the immediate vicinity of Yale and Harvard colleges, took a troupe with a ballet of men to the town where Vassar college is located, and doesn't quite understand why he didn't capture the students.—[*Boston Post.*] The humor of such an exhibition would have captured them, if nothing else would, if it had not already become a settled fact that the female sex cannot appreciate humor.

DO COPYRIGHTS PROTECT?

White, Smith & Company have lately been made the prey of music publishers to such an extent that at last forbearance ceased to be a virtue, and they entered suit against Evans & Brother, of Boston, for infringement of copyright. The fraud was not sufficiently vile; and, on the prosecution of the suits, a statement appeared in print that the firm of White, Smith & Company were attempting to drive small publishers out of the field. This was simply ludicrous to those conversant with the facts, and its only effect was to make the fight more determined in behalf of honesty and fair dealing. The infringements of copyright were on the "When the Leaves begin to Turn" series, "Moonlight on the Lake," "I'se Gwine Back to Dixie," and "The Cows are in the Corn." The following from the *Boston Sunday Herald* of June 18, has a bearing on this question: "W. F. Shaw of Philadelphia has settled with White, Smith & Company, the music publishers of this city, on an infringement of copyrights and for the unauthorized publication of the song, 'I'se Gwine Back to Dixie,' and the quartette 'Moonlight on the Lake,' and has surrendered all plates and copies on hand, and has further settled all claims for damages arising from such publication. This settlement has an important bearing upon the suit of White, Smith & Company vs. Evans & Brother, now on the docket in the United States court in this city."

It will be seen that copyrights do protect, and it is not probable that any more piratical attempts will be made in these directions at present.

OAKLAND GARDEN has been lively recently with the presentation, by Haverly's Comic Opera Company, of "Patience," "The Mascotte," and "The Pirates of Penzance." We have space for a mention only of "Patience," which was well done in the main, with Emma Howson in the title role. We observed that in the scene between *Bunthorne* and *Grosvenor*, where the latter asks, "Is it not beautiful?" he takes a hand-glass from his pocket, instead of looking into the pool. This is the last London idea, as done under Mr. Gilbert's direction, and is an improvement on the former method Roland Reed appears here June 25, in Marsden's play of "Cheek," which had a great success in St. Louis and Chicago.

WHEN a violinist breaks his string while playing to an audience, and the audience applauds, as happened recently to Timothie Adamowski, what does the audience mean, if anything? Is it so very funny? Why could not they have crunched peanuts instead? Such an audience doubtless was well supplied with them. If sensible, cultured people did not usually mind their own business, and did not care to enter the lists with fools, a few good hisses indulged in by them might teach the howling idiots some repression, if not a little sense.

TAFFY, to be appreciated thoroughly in these days of its great abundance, must have an original flavor. That quality certainly is possessed by the following from the Terrell (Texas) *Sunny Clime*: "The June number of the FOLIO, a magazine of music, drama, art, and literature, is received. And a rich number it is — filled to running over with essays, biographical sketches of eminent musicians, anecdotes, items of musical news, and facetiae, and illustrated with portraits of rising artists. In these days of sickly, sentimental literature, by St. George, when we sit down to a perusal of the FOLIO, its lively conversation as it were makes life's darkest path all garlanded with roses." We doff our hat to the charming ladies (we know they must be charming) of this well-known Texas paper.

"PINAFORE" IN WORCESTER.

The ever-popular opera of "Pinafore" was produced by home talent in Worcester, June 7 and 8, under the direction of W. H. Stanley, the well-known tenor, and proved to be a grand success, both artistically and financially. The cast was exceptionally good, Emma F. Dearborn as *Josephine*, and W. H. Stanley as *Ralph*, bearing off a large share of the honors. Miss Dearborn is the fortunate possessor of a beautiful high soprano voice, of large compass and very agreeable quality, which she has well under control, her singing of the different arias gaining her a perfect ovation. Her acting was an agreeable surprise, and compared favorably with that of any artist who has appeared here in that character. Mrs. G. E. Kirby as *Little Buttercup* was very successful, and the *Hebe* of Mrs. J. A. Rice was all that could be desired, as it was sung well and acted prettily. J. H. Howell made a fine *Captain*. He posseses a good baritone voice, has a fine stage presence, and sang the music alloted to him in a very satisfactory manner. Mr. Stanley's *Ralph Rackstraw* was fine, dramatically and musically, his voice being a tenor robusto of pure ringing quality, and his conception of the character being remarkably good. Of the other characters it may be said that the parts of *Admiral*, by J. E. Benchley, *Deadeye*, by W. H. Desper, and the *Boatswain* by William Thompson, were all very satisfactory. The chorus was the best heard here in this opera, as they looked pretty and sang well. The opera was elegantly costumed, and the whole performance reflects the highest credit on the competent and painstaking director.

CHIEL.

LETTER FROM CHICAGO.

The first grand Musical Festival of Chicago "is now among the things that were;" but the influence still lives. It should not be understood that Chicago has not had a Musical Festival before. We had one — called a Musical Jubilee — in 1873, in the then new Rock-Island Depot, to celebrate the rebuilding of the city after the destructive conflagration of October 10, 1871. That was conducted by P. S. Gilmore. There was a chorus of over five hundred. Three or four years ago the Apollo Club increased their forces to about three hundred, and held a Festival under William Tomlin's direction. Both were a success.

The American Saengerfest was held here last summer, and there was a male chorus of twelve hundred. The recent effort under the direction of Theodore Thomas was upon a different scale and plan, therefore it will be called the *first*. The length, breadth, and thickness of the Chicago Festival, May 23, 24, 25, and 26, was upon the same scale as those held in New York and Cincinnati the two weeks previous. The chorus numbered eight hundred and ninety, distributed as follows: Sopranos, two hundred and eighty; contraltos, two hundred and thirty-five; tenors, one hundred and ninety-five; bassos, one hundred and eighty. All were from this city, excepting one hundred and forty from the Arion Singing Society of Milwaukee. It may be stated that fully nine-tenths of the singers were native Americans, hence the bright, almost silvery quality of tone.

The orchestra was selected by Mr. Thomas from New York (one hundred and seventeen), Chicago (thirty six), Cincinnati seventeen), and Milwaukee (two), the total number being one hundred and seventy.

The organ was the one used at the New-York Festival, built by Roosevelt. H. Clarence Eddy manipulated most skillfully this part of the Festival.

The soloists were Amalia Freidrich-Materna, E. Aline Osgood, Emily Winant, Italo Campanini, William Candidus, Theodore Toedt, M. W. Whitney, Franz Remmertz, and Georg Henschel.

The sixth annual meeting of the Music Teachers' National Association will be held in Chicago, June 28, 29, and 30. Lectures, discussions, recitals, and so forth, will comprise the order of exercises. An interesting course of lectures has been arranged to be given by a dozen or more of the prominent musicians of the country.

H. S. PERKINS.

AUXILIARY NOTES.

Sam Lucas is an Ohio man. Next!

Agnes Booth is at Manchester-by-the-Sea.

Mark Wolf is acting as the Boston correspondent of the New-York *Mirror* during Charles A. Pattee's vacation in the country.

A festival concert, by a chorus of a thousand voices, comprising the Catholic choirs of Boston and vicinity, assisted by Edward J. O'Mahony, basso, Mrs. F. P. Whitney, soprano, and the Boston Cadet Military Band, was given on June 17, at the hall of the Mechanics' Association, and was a decided success. J. G. Lennon was the conductor.

Edgar Buck, who has a fine basso-cantante voice, and who is a certified pupil of the renowned Manuel Garcia, gave a classical concert at the Meionaon on June 14, where his singing awakened much enthusiasm. Mr. Buck has located at 117 Berkeley Street, where he will give vocal lessons. He will also accept engagements for concerts, oratorios, and conventions.

PASSING SHAKES.

A long felt want, — a high hat.

Did William give us taffy — William Candidus, you know?

The *New-Jersey Enterprise* credits an item to the *Fall River Advance*. "O George!"

When you "give the Devil his due," let it be mountain dew. Make yourself solid with him.

The home made is the best. — [*Boston Commercial Bulletin.*] But the ready maid has her advantages.

A Des Moines (Iowa) journal speaks of "Miss Zelina Mantey, formerly virtuous, of the Litta Company." Whom do they suspect, unless "virtuoso" was the word meant to be used?

The Behr piano should be played at "hops." — "*Passing Shakes*," *Folio*. Which brew many a "mash." — *Bruce*. We were going to ask "What ales you!" but having a bad cold in the head ourselves, we Bass. — [*Elevated Railway Journal.*] An ale fellow well met. But this ought not to be X-tended.

Alice Oates has burst up again. — [FOLIO.] Sorry. Alice should not lace so tightly. — [*Boston Commercial Bulletin.*] But it was not so-lacing to Alice that it occurred. — [FOLIO.] Why all this talk about Alice's tight lacing? She is not so Titus she was. — [*Washington (D. C.) Republican.*] But Tracys of it are seen all the same.

THE FINE ARTS.

The above illustration is an engraving by T. W. Hunt, from the statue of "Temperance," by Mills Brothers. It is a charming figure, and tells a sweet and simple story in a pretty way.

George Fuller has nearly finished — though he will not exhibit it till autumn — another of his misty ideal subjects, as deft in handling as it is charming in idea. He calls it "Psyche," and beautifully unreal and intangible his original treatment makes it. In addition to the haze of the composition of the figure itself, which almost defies outline, and yet indicates it as well, there is about the figure a film of drapery that, while to practical eyes it may be drapery, yet to imaginative ones it may be the floating presence of the wooing god attendant upon the maid, as the perfume of the rose hovers above the queenly flower. Mr. Fuller's conception of the subject is highly poetical in every respect, lending to the reality of the earthly maiden a spiritual witchery, so to speak, decidedly in keeping with the substance that yet, in the Grecian mythology, was weird and fantastic enough to entrap a god in its meshes of loveliness. The artist has indicated the maiden Psyche as having been tripping along with gay footsteps, when she is confronted with Cupid, the sight of whom stays her progress, and causes the lightsomeness of her eyes to give way to curiosity, wonder, and then — surrender. Butterflies are hovering about, two of them repeating in mid-air the playful dalliance of the maid and her unseen lover. Altogether it is a charming picture, and one well worthy to take rank with the several exhibited by this artist during the past year. The picture was sold before it was half finished.

Cheek, Dick Steele's bright Chicago paper, just started, says, "Miss Whitney, of Boston, is going to 'sculp' a statue of Harriet Martineau for some philanthropic Boston ladies. Miss Whitney never saw Miss Martineau and has no picture to guide her; but the Boston ladies say that she has 'produced a face which is very strong,' and they are going to set it up as an effigy of Miss Martineau. Queer people down in 'Bosting.'" Yes, some of the Boston people are queer, else they would not allow Miss Whitney's alleged statue of Governor Winthrop to stand in Scollay Square.

I. M. Gaugengigl's latest work is now on exhibition at John A. Lowell & Company's. It represents a duelling scene, the costumes denoting a past era. The principals and seconds are at the foot of a hill, the two seconds bending over the one of the principals who has fallen, while the other stands a few feet distant, coolly sheathing his sword. *En passant*, the artist has given a clever portrait of himself in this personage. At the summit of the hill, a little way off, stands a lumbering coach and-four, the driver studiedly unconscious of anything that has taken place, and, as unconcerned as the horses, awaiting his orders as to what he shall do next. There is no conventional wood to cast its weird shadows, the artist having taken a lonely place by the seashore instead, over which from a somewhat dull sky the light creeps over the landscape. The figures are well drawn, and the picture is one of the best as far as handling and clearness of story are concerned.

John A. Lowell & Company issue a fine steel engraving of Ralph Waldo Emerson, by Schoff. It shows the character finely of that great figure-head of America's best thought.

"La Premiere Arrivee," by J. G. Jacquet, the great picture which was once owned by Alexander Dumas, and which is now the property of Mr. Ames, the North-Easton art-lover, is, as we write this, on exhibition at Noyes & Blakeslee's. It represents a party of tourists ascending a hill, the first one of whom has just arrived at the point of lookout, who is closely followed by others. It is a very interesting work, showing the facility and good color of one phase of French art. A large figure picture, entitled "Salome," by Jules Lefebvre, is also shown, which is thoroughly charming in color. The pictures are shown for the benefit of the Young Men's Christian Union, — a most worthy object.

Something decidedly out of the usual way, as seen in Boston, is a large picture at Williams & Everett's, by Richard W. Brocks, who is, we understand, a Washington artist, and who here shows a work seemingly separated from all cranky schools, and dealing directly with the subject. It is entitled "Swapping Dogs," and is a genuine bit of Southern humor. The scene is outside a negro cabin, where a negro sits with his dog by his side, — a big black, burly dog, with anger blazing from his red eyes, as he glances askance at another dog sitting by a neighboring negro, who has been out with a gun, and has stopped here. The other figures are those of a good-natured negro wench standing in the doorway, and a boy to the right, lying on a bench, playing with a puppy. The people seem very little concerned about anything, as becomes the negro character, while the dogs are very much concerned, one regarding the other as a trespasser, and that one not at all inclined to be warned off. It is a picture of decided lights and shades as far as its humorous aspects are concerned, and clever in delineating them. We have long held that in the South may be found fields for the display of the purest humor and most picturesque character, and have seen nothing lately to uphold that idea so thoroughly as does this. It is to the Southern manner truthful and graphic. We have in our own land material for a distinctive school of art, and little by little our painters are discovering it. It will be remembered that last month we referred to W. L. Picknell and his Texan tour, and we are glad to follow the idea this month by chronicling this success. George Fuller has found inspiration amony the Kentucky negroes and turkeys, and George Melville Dewey among the colored population of Virginia. Art in its humorous aspect can find no better field for its exploits.

William Willard has lately finished, and placed on exhibition at Palmer, Bachelder & Company's, a charming head of a young miss, evidently just entering her "teens," which is painted in a marvelously strong manner, with an underlying depth and feeling that elevate the face from the level of commonplace — which idea the first glance decidedly favors — into another atmosphere. A little picturesqueness is added, and the fine feeling is stimulated, by draping the shoulders and the portion of the bust indicated, in an early-Venetian gown, in strong sympathy with the leading idea of the face, which at first glance may be termed plain, though there is an honesty in it, that is treated with such frank truthfulness, that it grows constantly into one's favor. It is the simply pretty that cloys one's appetite in art, and tires his imagination. Whether the picture does or does not attract attention today, it is one that will survive in a subsequent generation as one of the best examples of the art possibilities of today.

W. F. Halsall is one of the most indefatigable students of nature, and nature in phases that are usually accounted difficult to secure. He painted a view of Niagara in the winter a couple of years ago that was from a point no one else dared to reach, and consequently made a picture that was the most original and one of the best ever painted of that locality. Now he has been doing something else a little phenomenal if not sensational. He made the ascent of Mount Washington last March, and secured several pictures — not pencil sketches, but paintings in color — of that region when snow and wind abounded. A large picture recently finished of the top of Mount Washington in its winter garb, is not only the first winter picture ever painted in that locality on the spot, but

a decidedly picturesque subject in comparison, showing the Tiptop House and other objects buried in their frozen moisture. The picture will probably be exhibited later in the season. A drawing of one of the scenes was printed lately in *Harper's Weekly*.

Phoebe Jenks is a most indefatigable worker, and is improving constantly, both in handling and color, in a marked degree. Her latest subject in portraiture represents a boy sitting on a bench in a park, holding out one hand, on which a butterfly has alighted, and looking up, childlike, to see if an imaginary companion has observed it, while another butterfly is flitting about. The flaxen hair of the boy is relieved against the trunk of a tree, his face is bright and intelligent, and the loneliness of the scene is relieved by the approach of a figure a few rods off, beyond the trees. The drawing of the hand on which the butterfly rests is remarkably well done.

Americans are coming to the front abroad constantly in art as well as in music. *London Figaro* of a recent date says, "Society is loud in its praise of the picture called 'The Entombment,' in the Grosvenor Gallery. It is by Mr. Julian Story, the eldest son of the eminent American sculptor of that name. The picture is certainly worthy of highest commendation, both as regards the conception and the execution. The young artist displays talent of more than ordinary promise, and I congratulate him on his well-deserved success."

There are shown at Williams & Everett's a number of specimens of miniature painting by Sarah Goodridge, who painted from 1820 till about 1835, and had for sitters Gilbert Stuart, Daniel Webster, and many other notables, as well as people of high standing in society. These pictures were in great favor at the time, and they are not only interesting as good portraits, but in affording a truthful glimpse at the curious tastes of other days.

PASSING SHAKES.

It is very natural that Byrne should issue a hot paper.

The choir will now sing "Rain on the roof."—[*Oil-City Derrick.*] Which is rough on the rain.

Emily R. Spader, a Brooklyn soprano, has been singing for some time. We hope it has-paid-her.

An exchange speaks of "the pianoforte crisis." Probably some one played on the instrument and wakened the baby.

Fresh: "Why do not the members of a band sit while playing at the open-air concerts?" Because they always have the band-stand, you know.

Christine Nilsson recently sang in Birmingham at a Harrison concert. It was said to be her first appearance since her bereavement.—[*Exchange.*] "Bereavement" is good.

Wagner's health is not good, and the doctors say he needs air. His music has suffered from the same cause.—[*Philadelphia Evening News.*] Yet his music has been raising a good deal of a breeze lately. And a considerable share of his music is scored for wind instruments. And so forth.

A New-York actress who plays "Olivette," kicks one of her dainty slippers into the audience every night, and a big-footed Chicago actress hearing of it, was so tickled with the idea that she tried it. Three men were mashed.—[*Philadelphia News.*] Three men! Humph! that's nothing. Maggie Duggan the kicker first spoken of, would consider it a cold evening if she mashed only three.

"CEZALIA."

This is the name of a play which had a week's presentation at the Globe Theatre recently, and which was written by Charles H. Hoyt, the clever "All-Sorts" of the *Boston Post*. The vein of light, eccentric comedy running through it was conceived admirably, and carried out artistically. Indeed, we recall no American play where the dialogue is so bright and witty as in this. The above picture represents a scene in the comedy, where A. Jackson Bright, who is the proprietor of the patent medicine known as "Cezalia," and who believes thoroughly in advertising, comes to the point of proposal to Jean Garland, which proposal is made in the following language, which speaks for itself in the qualities of wit and originality:—

JEAN.—And why are you embarrassed now?

BRIGHT.—Well, there's something I want, and I don't know how to get it.

JEAN (slyly).—Why don't you advertise for it?

BRIGHT.—By hokey! a good idea! I never could make pretty speeches; but I think I can get up the most persuasive advertisement ever written. How's this for an ad? Wanted: A wife. Must be aged about *eighteen*. Pretty, bright, and good-natured. Brown eyes, brown hair, rosy cheeks, cherry lips, white teeth. Not too tall, and not too plump, but just a pleasant armful. Must be named Jean! Well, are you going to apply for the situation?

JEAN.—I—I don't know.

BRIGHT.—Your father'll be here in ten seconds. Shall I tell him you've taken a partnership in the Cezalia business?

JEAN.—I—I—Yes, you may tell him.

The characters of *Bright* and *Jean* were taken admirably by W. J. Ferguson and Clara Ellison, who in the above and similar scenes made charming pictures.

ELIZABETH AKERS ALLEN, in some verses in *The Century*, thinks that "fewer" and "poor" and "palaver" and "Java" rhyme. Elizabeth "went up like a rocket" in her "Rock me to Sleep, Mother," and has been "coming down like the stick" very frequently ever since.

THE Boston correspondent of the *Dramatic Times* says that in Boston, at the Casino, "during Barnum's stay, 'The Lightkeeper's Daughter' will be put on as an offset to Jumbo." This is a sly way that Leach has of acknowledging that the opera is a big thing.

AUXILIARY NOTES.

Maggie Mitchell is at Long Branch.

Col. Mapleson is at Worthing, recuperating after his arduous American tour.

"La Mascotte" has passed its four hundredth night in Paris, with no prospect of an abatement in public interest.

Louis C. Elson will give a series of eight lectures on musical history at Rockland, Maine, during the summer season.

Adelina Patti made her London *rentree* as *Caterina* in "L'Etoile du Nord," and was greeted with universal enthusiasm.

Emma Abbott will add to her repertoire for next season "Si j'Etais Roi," "The Colleen Bawn," and some two or three operas of the Italian school.

Minnie Hauk will spend the summer abroad, singing during the season in Munich, Berlin, and probably Vienna, and paying a visit to Richard Wagner.

Emma Juch, whose season with Col. Mapleson's company last season in "Martha" will be remembered, recently made a great triumph as *Agatha*, in "Der Freyschutz" at the New York Thalia Theatre.

Lester Wallack says, "The plays performed here by the best stock companies are on a par with those put upon the stage in England. So far as the setting and carefulness of production are concerned, the American theatres surpass those abroad."

The *Newark* (*N. J.*) *Call* says that the Schubert Vocal Society gave what may be termed the first of a series of summer *musicales* at Music Hall on Wednesday evening, May 30. Miss O. Kinsey and Mr. G. Williams sang solos. The society rencered several compositions, and the evening terminated with dancing.

The London Figaro says that the version of "The Magic Flute" which has just been placed in rehearsal at Covent Garden is a new one. M. Soulacroix, a tenor, will play *Papageno*, and the opera will, it is explained, be entirely different from anything English opera-goers have heard. At Brussels they have introduced new music, new words, and new business, innocent alike of Da Ponte and Mozart.

The London Figaro says that it is understood that Christine Nilsson has accepted an engagement at Covent Garden to play the parts of *Margaret* and *Helen of Troy* in the forthcoming revival of Boito's "Mefistofele." Madame Nilsson's engagement with Mr. Gye extends over two years, and the lady contracts to sing either in England or the United States during both summer and winter. No finer company of sopranos has ever been collected in one opera-house than that at Covent Garden. The list includes Patti, Lucca, Albani, Nillson, Valleria, Madi, and Sembrich.

The *Syracuse Sunday Herald* says that a new musical society, to be known as the "Opera Club," has recently been formed there, which has for its object the study of operatic music. Dr. T. E. Emory is president; G. L. Curtis, vice president; C. E. Ide, second vice president; C. R. Rice, secretary; P. A. Baker, treasurer; C. W. Daniels, business manager; J. R. Clancy, stage manager. A director will be chosen later on. The club will have elegantly furnished rooms in the Wieting Block. There will be both honorary and associate members. A similar society organized in Rochester some time ago has become very strong and influential.

THE CHICAGO BRANCH.

The Chicago house of White, Smith & Company, which has been established less than ten months, has surpassed the strongest expectations of the most sanguine member of the Boston house, and already shows on its books a business of over seventy-five thousand dollars, with a strong prospect of reaching a hundred thousand before its first year closes. Such a showing for a new house on music and music-books alone, is unparalleled in the history of the trade. While the high standing and extensive business from its Boston base of the firm have had much to do with this great triumph of a venture that many supposed would result disastrously, it is yet undeniable that the square dealing and personal popularity of the Chicago manager, John D. Harvey, have also exercised a great influence in bringing about this happy result. It must be borne in mind that this business, great as it is, does not begin to cover the Western dealings of the firm, as considerable of it is loth to leave its old associations, and deals directly with Boston. If the present rate of increase in business keeps on, and the demand for C. A. White's songs and other popular compositions of this house grows in the same ratio that it has during the first few years, the house of White, Smith & Company will be one of the largest, if not absolutely the largest, music publishing firm in the country.

AUXILIARY NOTES.

W. H. Fessenden is at Plymouth Beach.

Charles R. Thorne, Jr., is at Cohasset.

Annie Clarke is on her farm at Needham.

W. H. Crane and Stuart Robson are at Cohasset.

Madame Janauschek is on her farm in Walpole.

Fanny Kellogg will spend the summer in Europe.

Gounod is engaged upon a new opera entitled "The Iconoclasts."

Myron W. Whitney and George Frothingham are fishing in Canada.

"Lord Bateman," the new opera by Stephens and Solomon, has been given in London. It will probably be as short-lived as "Billee Taylor."

Rose Stewart sang in Danvers, at J. W. Barnard's annual concert, recently, with great success. She appears at Hoosick Falls, N. Y., June 23, as this issue of the FOLIO appears, with Emma A. Parmenter, of Bennington, Vt., as accompanist.

James M. Tracy and family will spend the summer at Skowhegan, Me., where his time will be divided between writing a new Instruction Book for the pianoforte, teaching a limited number of scholars, and trout-fishing. Mr. Tracy is an expert fisherman, and if the trout are wise, they will seek inaccessible hiding-places before his arrival. We shall expect an account of his experiences, preferring musical news to piscatorial stories — unless the latter are well authenticated.

Eliot Ryder, who for several years past has been writing for the papers of New York and Boston, having held positions on the Boston *Globe* and *Star*, and the New York *Sun* and *Star*, and whom Charles A. Dana alluded to, editorially, in the *Sun*, as "a remarkably clever writer," is about to enjoy the fruit of his hard work. He is on his way to Europe, for a stay of some months in Ireland, after which he will make a protracted tour on the continent. It is stated that a volume of his poems will appear in Boston and London, simultaneously, in the fall. He has written much excellent verse, a charming poem of his having appeared in a recent issue of the FOLIO.

GEORGE A. CONLY.

The singer whose name heads this article, and whose picture we give in lithograph in this issue, had latterly come very prominently before music-lovers, from the great favor he was beginning to find in musical circles. He had a fine basso voice naturally, and the constant attention he had been bestowing to its cultivation for some seasons back had made of it a worthy exponent of the best in American vocal art. Mr. Conly was born in Philadelphia in 1845, and in early life worked in both a type foundry and a printing-office. When the Rebellion broke out he was, of course, a mere boy, but enlisted and served three years, when he returned to his former pursuits. He was always fond of music, and organized a glee club soon after his return from the war, when his voice attracted notice, and he was induced to devote some attention to the study of music and the cultivation of his voice with Signor Barili, the half-brother of Adelina and Carlotta Patti. He joined the quartette of St. Andrew's Church meantime, and his local reputation became greatly enhanced by that means. C. D. Hess gave him his first operatic engagement, which was with the English Opera Company, headed by Clara Louise Kellogg, where he attracted much attention and gained quite general artistic recognition as *Rhadames* in "Aida," *Peter the Great* in "The Star of the North," and *Mephistopheles*. He went to Europe in 1878, and sang in Italian opera with some success, and then joined Carl Rosa's English Opera Company, where his success was much greater. He afterward was a member of the Marie Roze Opera Company, and still later sang with Emma Abbott. His last appearances in Boston, with the exception of at a benefit at the Globe Theatre, were at the operatic festival at the Mechanics' Building a few weeks ago, where his success was very pronounced. He then joined the Kellogg Company for a brief season, and while with this company in New Hampshire met with the accident which resulted in his death. He was under engagement to the management of Emma Abbott's company for next season.

KATE CASTLETON has improved much in singing since her serio-comic days of two or three years ago, and, though amateurish in action, still has so much talent that is developing rapidly, that we were sorry to see her in such a jumble of rubbish as the alleged dramatic part of "All at Sea" proved to be, when given at the Globe recently. If George H. Jessup really wrote the play, his next move naturally should be to an asylum for the demented. But Miss Castleton was very entertaining in her songs and business, and Frank Bush did some extravagant Jewish business that was funny, though all on the variety level. The burlesque on the "gobble song" of "The Mascotte" by these two was very funny, with its chorus decorated with lambs' and turkeys' heads; and they sang it so well, giving the sound of "glou," instead of the inane "gobble," that its humor was almost lost sight of in its sentiment. We hope to see Miss Castleton in something better next season.

Mr. J. M. Himelman, representing White, Smith & Co., of Boston & Chicago, spent Sunday in Ottumwa, the metropolis of Iowa. White, Smith & Co., are the largest and most classic music publishers in America, and they are well represented by Mr. Himelman, who is a perfect gentleman.—*Ottumwa (Iowa) Chords.*

LETTER FROM WASHINGTON.

Washington, D. C., June 10.

The musical event of the week was the "Farewell" to Josephine Logan, of your city, ere she flits with the birds northward. This reception was given on Thursday evening, June 8, by Mrs. Morrell, the artist, at her studio in the Corcoran Building. The rooms were beautifully decorated with flowers, flags, and tropical plants — the picture of the late President Garfield was suitably draped in appropriate colors. There was a large attendance of distinguished people, among them, General Roa of the Mexican legation, Mr. and Mrs. C. Van Neira, Mrs. Myra Clark Gaines, Miss Perham of Maine, and others.

The duet between Mrs. Logan and her pupil, Miss Seymour, — "Il Guirament" — was heartily encored; and Miss Bertie Crawford, another pupil, sang the "Waltz Song" from "The Barber of Seville" in a very acceptable manner. Mrs. Logan has made many friends at the Capital the past season, and we hope will return to us rested from her vacation among the New-England hills, when she meets her many pupils in September.

Miss Seymour has a pure, sweet voice, and in time will be one of our best local singers.

Mrs. Morrell has two pictures of "Miles Standish" and the "Provision Train," that has been valued at twenty thousand dollars. For some reason there is a good deal of criticism upon these justly celebrated pictures, by artists and others; but we venture the remark that no American woman can paint a better picture than either of them.

Miss Ransom's picture of Mrs. Garfield is receiving the finishing touches. She is dressed in a dark brown suit, with an Elizabethan ruff at the throat, lace of a lovely pattern falling over the hands, and the *pose* is so natural that you see the placid little woman as she stood by the bedside of the late President. Something about her makes one think of Jane Eyre — eerie, yet strong; gentle, yet firm; a world at her feet, but not vain.

Another picture finished lately by Mrs. Ladd, is an excellent portrait of her mother, — Mrs. Halbert E. Paine, — the wife of the Ex-Commissioner of Patents. The tints of flesh and drapery show a fine handling by the lady, who, if she were not a rich man's wife, might make fame and money if she had such ambition.

Nettie Messer, the flower painter, exhibits a magnificent bouquet of fleur-de-lys. The coloring is of that exquisite tint like the heart of a turquoise gem. In fact, art has many admirers and lovers at the Capital. N. S.

THE *New York Tribune* thinks the times demand a society for the discouragement of alleged geniuses No doubt. *Per contra*, it is just possible that there is a loud call for a society for the discouragement of alleged editors. It is to be hoped — to reverse the trite saying — that he who Reids may run. The fifteenth amendment did away with the black-laws. Let us have another, doing away with the Whitelaws.

A CONTEMPORARY, who seems to have more regard for truth than for policy, speaks of "the sleepy *Musical Record*." It does not reach our desk now, so we do not know whether our contemporary is justified; but, if it is sleepy, Ditson should get a more dexter smith at the editorial bellows.

FOLIO.

BOSTON, MASS., JULY, 1882.

The Folio is the only musical journal in America which gives a full-page lithograph portrait with each number.

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The date against your name on the margin of your paper or on the wrapper is that of the number with which the old subscription expires.

All matters pertaining to the business of the FOLIO should be addressed to the publishers; to the editorial department, to EARL MARBLE, Editor.

OFFICIAL BULLETIN.

Adelaide and Mathilde Phillipps are at their summer home in Marshfield.

Frank H. Drown has been selected as the press agent of the Casino. His gentlemanly ways make friends for him everywhere.

Frank A. Pelton gave an enjoyable organ recital at the Warren Street Methodist Church on May 30, assisted by Miss S. E. Libby.

Miss Helen E. Ricker, teacher of piano, has gone to her home, Bedford, N. H., to spend the summer months, and will return September 1.

S. Mazurette gave a professional concert at Merrill Hall, Detroit, on Thursday evening, June 8, assisted by J. W. Fletcher, F. X. Spranger, and others.

The Cadet Band is playing "The Folio Medley," the arrangement by Damm, introducing several of the popular melodies published by White, Smith & Company.

Alma L. Faunce's concert at Wesleyan Hall on May 18, was well attended, and gave delight to those assembled. She was assisted by B. J. Lang and Rose Stewart.

"Foote's Music Teachers' Pocket Register" is recommended highly for the use it is intended for. An advertisement on another page will be found to speak of it at length.

Some of the music publishers are getting hot. They should try and keep cool at this season. And, by the way, honesty is the best policy. The pirates must go — to the wall.

We are in need, to complete files, of a number of the FOLIO of February, June, July, September, and November, 1872, and will give their equivalent in sheet music or in FOLIOS of recent dates.

Those who were pleased with Julius Eichberg's recent wonderful exhibition of his violin classes, should not forget to use "Eichberg's Violin Method," published by White, Smith & Company.

H. H. Rich has had printed a little pamphlet entitled "Musical Statements, Questions, Answers, Suggestions, and Advice, prepared for, and dedicated to, the sight-singing and chorus class of Lasell Seminary."

Friend Bobson, of the house of C. J. Whitney, of Cincinnati, gave us a call recently, and proved himself to be, as always supposed, a thoroughly good-hearted and whole-souled fellow. Long may he wave!

A large edition of the opera of "Nora," composed by C. A. White and C. D. Blake, is in process of manufacture, and will soon be ready to issue. It has some of the finest music in it ever composed by the authors.

Eben Oliver, the veteran doorkeeper, whose service dates back to the days or the old National Theatre when it was a power in Boston, and had a name in its theatrical annals, is the doorkeeper at the Casino. There are rumors that Eben is a Mascotte.

Charles Harris, formerly a well-known music publisher of New York, where he published the well-known song of "Silver Threads among the Gold," gave us a call a few days ago, looking hale and hearty, and seeming to have renewed his lease of life.

The Germania Band last year played the "Caviare by Moonlight" to such popular favor, that this year they have taken another of White, Smith & Company's publications, "The Folio Medley," which bids fair to become the most popular band selection ever published.

A "Dictionary of Music and Musicians" is being compiled by F. O. Jones, of Canaseraga, N. Y. He is being assisted, as he claims, by able musical writers, and asks that any one who can will send him any items that they can concerning music or musicians in America.

The Euterpe Quartette, consisting of Etta Forrestall and Helen Shaw, sopranos, and Bessie White and Kate Brooks, contraltos, assisted by Wulf Fries, gave a concert at the Meionaon on May 20, which gave great pleasure to a good audience. The voices of the singers are very sweet, and at maturity will be still more gratifying, without doubt.

The one hundred and second recital of the New-England Conservatory of Music was given recently at the Meionaon. Louis C. Elson was the vocalist, E. Stu[illegible]er the clarinetist, B. Cutter the violinist, and F. H. Lewis the pianist. Mr. Elson's vocalism should be heard more in our concert-rooms, and not waste its sweetness on the desert air of the school-room.

A very popular trip for the summer, where sea and mountain air both are obtained, is to take a trip on the Portland boat, and go through to Fabyan's on the Portland and Ogdensburg Railroad, thus riding through the Notch, and getting all the grandeur of the scene without leaving the seat of the car. One in a hurry can make the entire trip in a day and two nights.

The third concerts of the second season of the Cecilia Club, of Buffalo, N. Y., were held June 1 and 2, under the direction of Frank H. Tubbs, assisted by Mrs. O. H. Holt, contralto; J. C. Dempsey, baritone; and Carrie Wright, accompanist. The works of Mendelssohn, Beethoven, Handel, Gounod, Rubinstein, and others, were given a hearing.

The Hotel Nantasket and Rockland House, at Nantasket Beach, were opened for the season recently by the proprietors, Russell & Sturgis, which event was made the occasion of a banquet at which a number of journalists and theatrical people, the well-known comedian William H. Crane numbered among the latter, were present. Both the hotels have undergone extensive and thorough repairs, and, in addition, have been newly carpeted and furnished throughout, and are in excellent order for the reception of guests. A long plank walk has been built on the beach side of the hotels, adding greatly to the comfort and pleasure of visitors.

The *Empire State* will begin her trips in Boston Harbor in a few days, and none too soon for the benefit of the stay-at-homes who cannot go away for more than a day at a time. A cruise of a day or even of half a day among the islands of the harbor, beyond Gloucester to the beautiful Isles of Shoals, out to sea on the fairest days, or across Massachusetts Bay to Provincetown, one of the most quaint towns in the Commonwealth, is one of the greatest invigorators known, while the moonlight excursions are very popular among the young people. H. A. McGlenen is the business agent, as last season.

Webster's Dictionary is gradually supplanting all others in the favor of educators. J. W. Dickinson, secretary of the State Board of Education of Massachusetts, recently said, "I deem it very desirable that every public school in the commonwealth shall be supplied with a copy of Webster's Unabridged Dictionary, to be used as a book of reference both by teachers and pupils."

Miss L. E. Bradstreet, who is a very successful teacher of the Petersilea system for the pianoforte, gave a concert at Institute Hall, Malden, June 12, assisted by her pupils, Carrie A. Libby, reader, Maud Nichols, vocalist, and Albert F. Conant, pianist, of the Petersilea Academy. It was a very successful concert, the work of the pupils speaking well of their teacher's qualifications.

The preliminary opening of the Point of Pines at Chelsea Beach took place on June 17, when the famous Germania Band gave concerts afternoon and evening, among other selections giving "Folio Medley," by Damm. George W. Stewart sang a baritone song by Berthold Tours, in the afternoon, and E. M. Bayley played a cornet solo in the evening, in addition to the band selections.

"The New Flower Queen" was given with great success at the Jamaica-Plain Methodist Church on the evening of June 1, with Eva J. White, Miss Palmer, Miss Pierce, and several others in the different roles, Mrs. White especially distinguishing herself, and making her fine soprano voice felt for its feeling as well as force. The success will induce a repetition at an early day.

William H. Sherwood gave a concert at Horticultural Hall on Thursday evening, May 25, 1882, at which the following among his advanced pupils performed: Jenny L. Hamlin, Anna P. Adams, May E. Reilly, Carrie E. Frye, Olivia Tolman, Charles A. Clark, Clayton Johns, James B. Atwood, and William H. Wade. Mr. Sherwood's playing was fine, as it always is, and his pupils showed what an excellent teacher he is.

An interesting entertainment was given at the Gaiety Theatre on Sunday evening, June 4, by Dinsmore's Mosaic Quartette, consisting of the following artists: W. F. Wentworth, reader; Joseph R. Lucier, the blind cornet soloist; Rosalie Marie Lucier, cornet and ocarina soloist; and B. M. Davis, pianist; assisted by Loleeta Stedman (seven years old), reader; Zephie A. Dinsmore, soprano; Walter H. Pelton, tenor; and A. Will Tombs, pianist.

Blanche Roosevelt's *brochure* of "Longfellow's Home Life" is a very entertaining book, and not altogether lacking in a certain spice of the Bohemian element that will make it popular. Some of the stories in it are decidedly queer, and indeed not a few are those that possibly a man less *simple* and almost child-like in his likes and dislikes, tastes and thoughts, would not have told so freely. We have read the book with much interest. It contains a *fac simile* of the last letter written by the poet.

"Off the Rocks," by Toler King, is a very entertaining story in "The Hammock Series," published by Henry A. Sumner & Co., Chicago, which deals with a phase of life that we are sure would afford much scope for the novelist if he would

study therein — that of the better classes in Ireland. There is a great deal of human nature in Ireland that is not devoted to harum-scarum fellows in escapades of love or rebellion.

Professor H. S. Perkins, of Chicago, will conduct a musical convention in Sioux City, Iowa, July 18–21. He is also engaged to conduct the Western Musical Festival (an incorporated institution) at Clear Lake, Ia., Aug. 1–8. Mr. Perkins will then come East for a much-needed vacation after a year of fatiguing labors, and to fill some professional engagements. He has considerable Convention and Festival work engaged for the coming autumn.

Maturin M. Ballou has long been noted for his great facility in completing and presenting in the most compact space the thoughts and expressions of others, as well as presenting his own in brief paragraphs. His recent work of "Notable Thoughts about Women" is indeed, as we are told on the title-page, "a literary mosaic," and is very valuable to those who wish to find any old expression or make the acquaintance of a new one about women.

J. M. Himelman, respresenting White, Smith & Co. on the road through the West, is paying Boston a brief visit, and is taking a much-needed vacation at 516 Washington Street, in charge of the wholesale department, during the sickness of Stephen Bennett, usually found there, whose arduous labors have forced him to take a rest. But Mr. Himelman's vacation is only temporary, and our friends through the West will soon have him among them again, from the Alleghanies to the Pacific.

"Roses and Violets," a vocal waltz, as sung by the St. Felix Sisters, with words by Frank N. Scott, and music by Charles D. Blake, is a charming song, with a beautiful air and graceful and bewitching movement suggested. It has a group of the three sisters on the title-page, in lithograph, which will make it additionally valuable to those who have heard the vocalists. The song is issued as a solo, at sixty cents; and as a trio, for alto and two soprano voices, at seventy-five cents. It is one of Mr. Blake's best songs, and will be very effective for even voices.

Jaunts of two or three days' duration are becoming quite popular among people who cannot take a long vacation, and with these persons a trip to Fabyan's and up Mount Washington is an affair that will long be remembered. The Boston, Concord, Montreal, and White Mountains Railroad forms the chief avenue of approach to the White and Franconia Mountains, and to the lake and river regions lying above and below. The past few years have served to provide new and important facilities for transportation within this region and in its outside connections. The Mount Washington Railway, over which the traveler journeys through the clouds to the highest summit of the White Hills, is an extension of the road just spoken of, and a trip over it affords a great deal of exhilaration.

Mrs. L. A. Fowler, formerly of Boston, is making a great success of the music class of Stuart's College, Shelbyville, Kentucky. She recently gave the cantata of "Esther" there, which was a decided success. "Great credit is due to Mrs. Fowler, who was the active spirit in putting the undertaking on foot and prosecuting it to so successful a termination," says the *Shelbyville Sentinel*. Her wonderful energy, combined with the assistance of the members of the Choral Union and the aid of a few volunteers, carried the undertaking through, despite the opinion of many that the enterprise would fail.

Patrons of Oakland Garden are being delighted with the Sunday-evening concerts by Scott's Concert and Jubilee Troupe. This is one of the very best organizations of its class ever brought together in this vicinity, comprising some twelve voices, selected from our most talented colored musicians, under the experienced training of Frank N. Scott. They are assisted by the incomparable Sam Lucas, who is an entire programme in himself, Prof. J. A. Jackson, the artistic guitarist, and a host of others, these forming an entertainment that is certain to please all. They will give concerts at Oakland Garden, the Casino, and elsewhere during the season, as engagements present themselves.

Undoubtedly one of the most wonderful music-schools in the country is the violin school in connection with the Boston Conservatory of Music, under the direction of that thorough musician, Julius Eichberg, and one of the most successful manifestations of that excellence was made on May 20, at the exhibition made at the Meionaon. The artistic proficiency of the pupils at large, and the wonderful manifestations of several of them in individual cases, were simply remarkable. Even some of the younger of the scholars played like advanced ones, and with the ease of professionals at times. Some twenty-five or thirty of the pupils gave an ensemble accompaniment to the solo on three or four instruments, and for thorough understanding and clean touch it will stand unparalleled in our musical history.

Signor Brignoli, assisted by Fanny Kellogg, George Sweet, Timothie Adamowski, and the Schubert Club of sixteen male voices, gave a concert at Tremont Temple on May 30, which was fairly attended, and in which Mr. Sweet's voice was heard to a great deal better advantage than in the large hall of the Mechanics' Building, and showed itself to have fine expression as well as great power. Miss Kellogg sang well, and Mr. Adamowski's selections on the violin were played with nice discrimination and fine execution. Signor Brignoli's voice was very picturesque in its ruined magnificence, and the composer's duet of "A Night in Naples" proved to be a very commonplace affair.

Mrs. E. M. Temple (nee Emilie J. Grant), the new organist at Dudley Street Baptist Church, this city, was the first lady organist Prof. Haupt, of Berlin, ever taught. Although very successful as an organist, lack of physical strength forced her to abandon regular practice of the organ, after her return, and for several years she has paid more attention to the pianoforte. With instruction from Mme. Schiller and Mr. and Mrs. Sherwood, Mrs. Temple has established an enviable reputation as a pianist. She has a large class of advanced pupils in Nashua, N. H., and vicinity, — her present home, — and judging by reports of the local press of her frequent public recitals, her success as a teacher, as well as player, is most gratifying. Mrs. Temple contemplates locating in Boston.

One of the most valuable of White, Smith & Company's recent works is Louis Kohler's "Practical Method for the Pianoforte," the collection Litolff, part second, which is arranged especially with reference to the wants of beginners, while their duties are made more agreeable by a little attention to their desires. The preface states that "The object of this practical course of study is to give materials of instruction from the pianoforte literature of all epochs and styles in progressive order, from the first beginning to an advanced stage. It is classified, therefore, not according to authors or styles, but in the manner most adapted to the needs of the student." It is printed finely from stone, on thick paper, and contains between sixty and seventy pages. There are ten volumes in all, and they are issued at seventy-five cents each.

The American Musical Trade Journal says, "The fourth number of 'Beethoven's Sonatas' came to hand, and we find, upon examination, that we could not do it justice in this issue for want of space. Messrs. White, Smith & Co. are benefactors to the musical public in this undertaking, and professionals and amateurs should not delay in subscribing for the numbers as fast as they are published. There will be about thirty sonatas issued in this new edition, and the prices of each sonata range from twenty cents to $1.25. The first volume, containing sixteen sonatas, complete, can be obtained for $3.00. The edition we have in hand, No. 4, contains twenty-three pages of the great master's compositions, the frontispiece being a striking picture of Beethoven in all his glory. The number opens with Allegro molto con brio, *Eb*, 6-8, and continues for 168 m., where 20 m. in C obtrude their presence, when we fall again into 174 m. in *Eb*. Now we begin a Largo, con gran espressione, 90 m., in C, 3-4. Next is allegro, 3-4, 95 m., in *Eb*, 54 m., in minore. Next, a Rondo, poco allegretto e grazioso, 2-4, 186 m., in *Eb*. To attempt to describe the music of Beethoven would be like criticizing the Falls of Niagara, — they are both too sublimely terrible, yet by some peculiar fascination we must become familiar with them, and, while we can visit and witness Niagara, we cannot Beethoven, therefore supply yourself with this new edition of Beethoven's sonatas, and prepare for hard work. Price of No. 4, $1.25."

Bonnie Starrett's recent matinee, at Wesleyan Hall, proved one of the best concerts of the kind this season. She was fortunate in having a full house, which considerably overflowed the accommodations of the hall, and, like most afternoon concerts, was composed largely of ladies. We would like to give an extended notice of the young lady's playing, for she is deserving of critical praise in the difficult work she did on this occasion. The programme embraced eight pieces, five of which were among the most difficult of modern music; but Miss Starrett played them all easily, gracefully, and technically well, showing her to be a lady pianist of much skill and ability. Miss Starrett has been a pupil of James M. Tracy for five or six years, who is to be congratulated on the success of the lady's playing, as well as his own success as a superior instructor. The playing of the brilliant variations of Chopin's "La ci darem," on two pianos, by Miss Starrett and Mr. Tracy, was superb. Miss Starrett had the assistance of the well-known, brilliant and popular singer, Helen E. H. Carter, who sang several beautiful songs in a charming manner. One of the songs, entirely new to the concert-rooms here, "Heart-Throbs," by Franz Bendel, is a perfect gem; it received much deserved applause. Mrs. Carter was twice encored, but showed her great good taste in gracefully refusing to accede to the wishes of the audience. We wish there were more like her, for in time this variety and negro-minstrel custom might be done away with.

WHITE, SMITH & COMPANY'S

MONTHLY BULLETIN OF NEW MUSIC

Issued to date of June 20, 1882.

VOCAL.

WHEN THE LEAVES BEGIN TO FALL. *C. A. White.* 75

Mr. White's famous waltz song, arranged for contralto in F, with accompaniment on cornet, in B♭ *ad libitum*, by C. D. Blake.

ARTHUR AND MARTHA . . *Arthur Lloyd.* 30

One of this composer's clever songs, sure to become as popular here as in London.

OH, CARRY ME BACK TO OLD VIRGINNY . 25

This old-time melody, that gave so much delight in the early days of minstrelsy, will delight the young as when the grandfathers were in their youth.

CROWN OF JEWELS . . . . . *H. P. Danks.*
LET THE WORDS OF MY MOUTH (in A♭) . 15
GLORIA PATRIA (in B♭) 15
Two more in Mr. Danks's collection.

STANDARD CHORUSES.

GOOD-NIGHT, GOOD-NIGHT, BELOVED. *Pinsuti.* 6
A SPRING SONG . . . . . *Pinsuti.* 10
JOY TO THE VICTORS . *Arthur Sullivan.* 10
COMRADES IN ARMS . . *Adolphe Damm.* 8
YE SHEPHERDS, TELL ME . *Mazzinghi.* 6
MAY-DAY . . . . . *Muller.* 6

INSTRUMENTAL.

SUNFLOWER WALTZ . . . . *C. D. Blake.* 40

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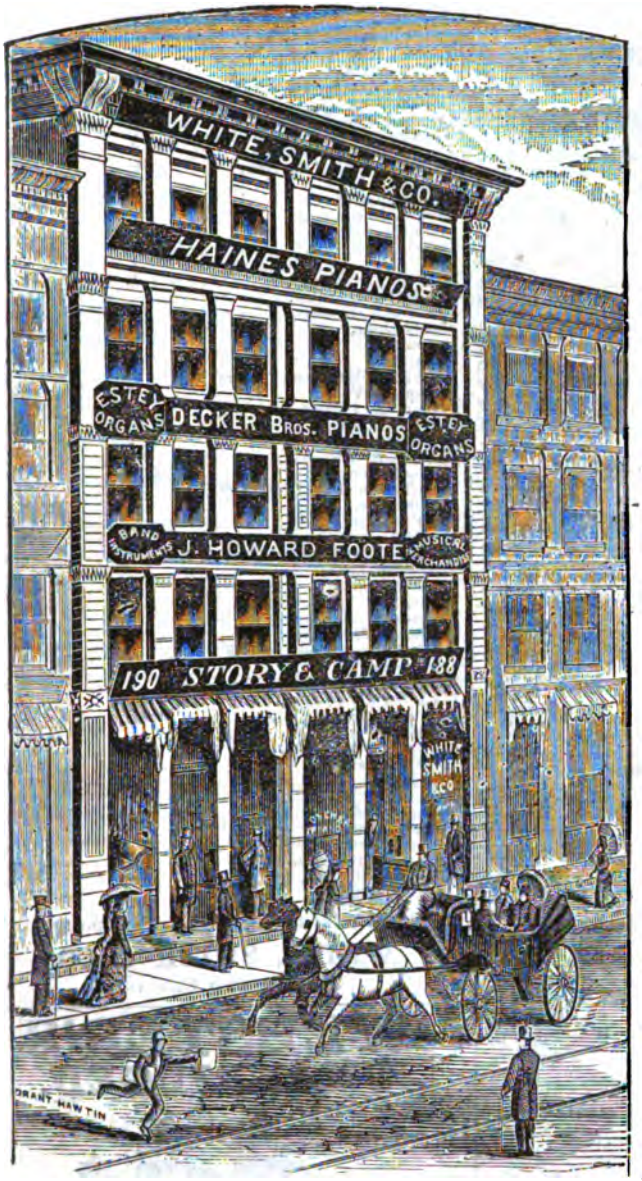

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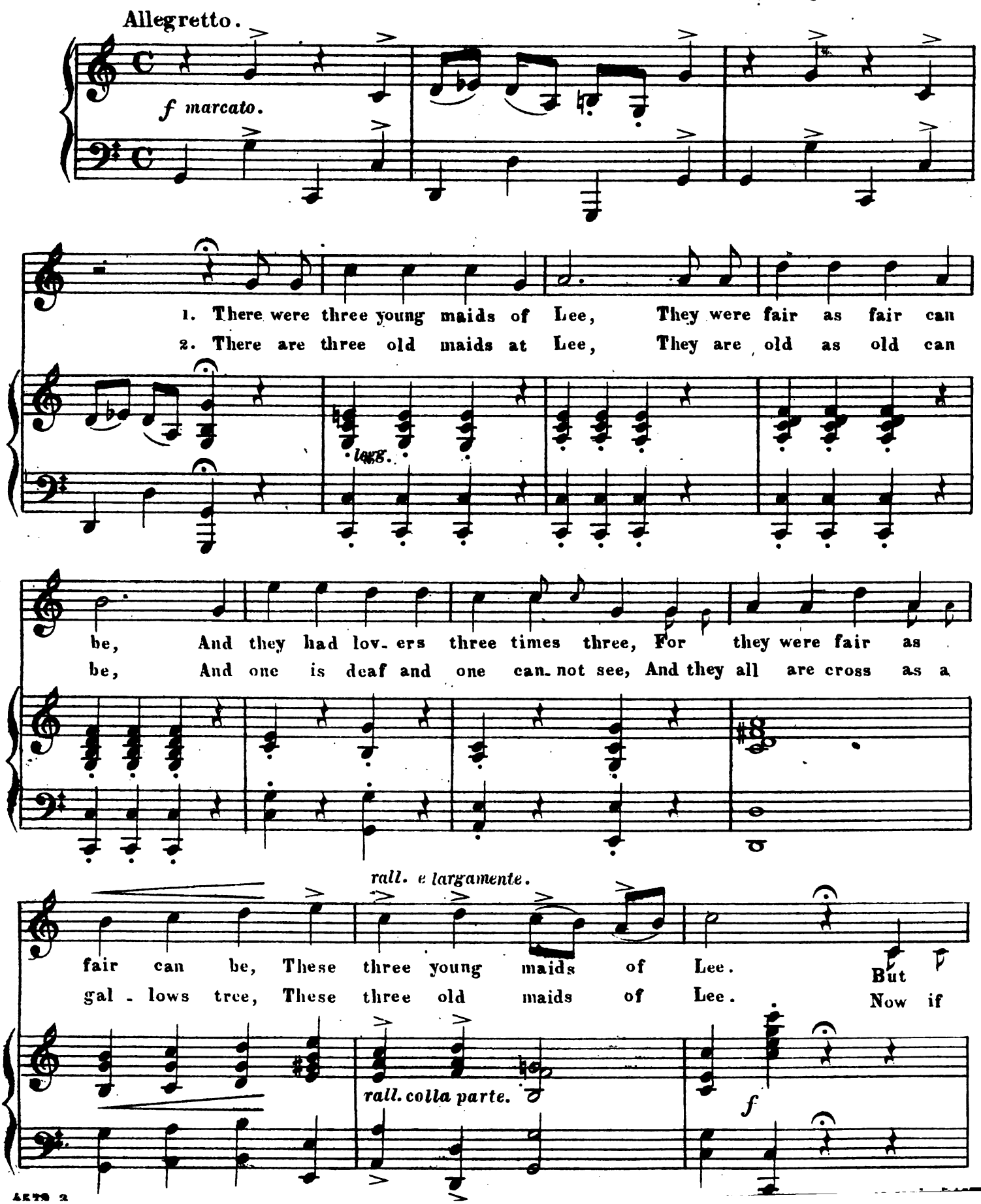
As Sung by
Mrs. E. ALINE OSGOOD.

Words by Fred. E. Weatherly. Music by Joseph L. Roeckel.



a little slower.

these young maids they can - not find A lov - er each to
a - ny one chances 'tis a chance re - mote, One sin - gle charm in these

a little slower.

cres.

suit her mind; The plain spoke lad is far too rough, The rich young lord is not
maids to note, He need not a po - et nor handsome be, For one is deaf, and

cres.

Tempo I°

rich e - nough, And one is too poor, and one too tall, And
one can - not see; He need not woo on his bend - ed knee, For they

leggiero ma marcato.

one just an inch too short for them all. "Oth - ers pick and choose, and
all are willing as willing can be, He may take the one, or the

rall.

why not we? We can ve_ry well wait" said the maids of Lee! There were
two, or the three, If he'll on ly take them a way from Lee! There are

rall.

a tempo.

three young maids of Lee, They were fair as fair can be, And
three old maids at Lee, They are cross as cross can be, And

ma marc.

they had lov_ers three times three, For they were fair as
there they are, and there they'll be, To the end of the chap ter

rit. largamente.

f

fair can be, These three young maids of Lee! Lee!
one, two, three, These three old maids of Lee! Lee!

f *rit.* *largamente.* *ff* *fff*

1. 2.

GOOD NIGHT DARLING, COME TO MORROW.

SONG & CHORUS.

Words by
SAM^L N. MITCHELL.

Music by
CHA^S EDW. PRIOR.

1. Good night darling,
2. Good night darling,
3. Good night darling,

come to mor- row Bring a lov - ing kiss to me,
pleas - ant slumbers, Sweet and hap - py dreams to thee,
Heav - en bless you, Let my im - age be your guide,

'Twill dis - pel all thoughts of sorrow And at - tract my heart to thee.
And may scenes in count - less numbers Send your fond - est thoughts to me.
And to - mor - row I'll ca - ress you When we're sit - ting side by side.

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While the pur_ple clo_ver dan_ _ ces.... To the mu_sic' of the
While the mea_dow flow'rs are drink_ _ ing.... All the lit_tle_drops_ of
I will love you more than ev_ _ er,.... Hold you clos_er to my

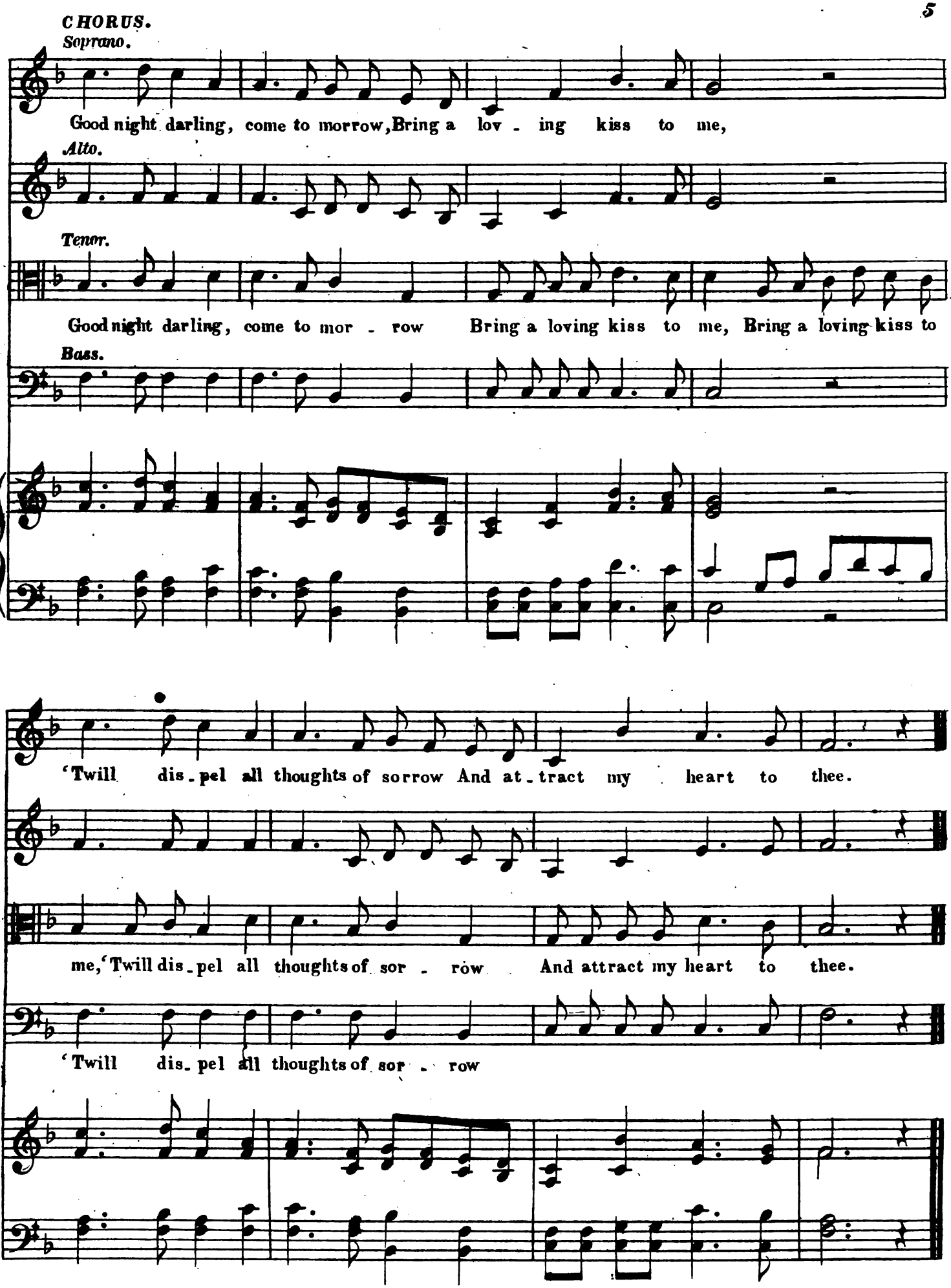
breeze,..... I'll a_wait your lov_ing
dew,..... In my dreams I will be_
heart,..... And we'll make a vow to_

glan_ _ ces Down be_side the lin_den trees.....
think_ _ ing, Ev_er think_ing love of you.....
nev_ _ er, Nev_er more to be a_part.....

rit.

p

rit.


CHORUS.
Soprano.
Good night darling, come to morrow, Bring a lov - ing kiss to me,
Alto.
Tenor.
Good night darling, come to mor - row Bring a loving kiss to me, Bring a loving kiss to
Bass.
'Twill dis - pel all thoughts of sorrow And at - tract my heart to thee.
me, 'Twill dis - pel all thoughts of sor - row And attract my heart to thee.
'Twill dis - pel all thoughts of sor - row

PATIENCE WALTZ.

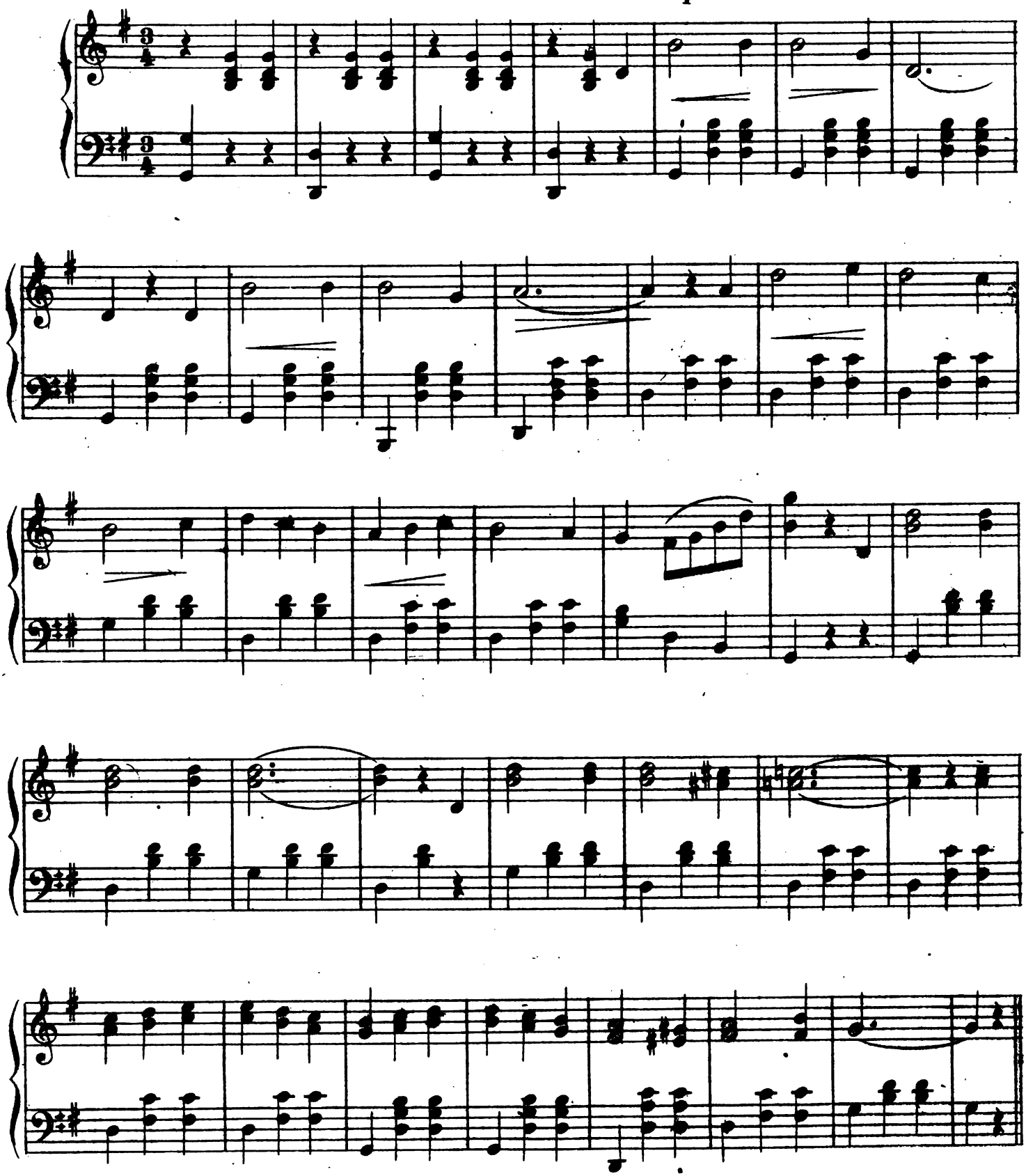
FROM GILBERT & SULLIVAN'S OPERA.

BY

CHAS D. BLAKE.

Author of Shepherd's Evening Song, Clayton's March &c.

Tempo di Waltz.



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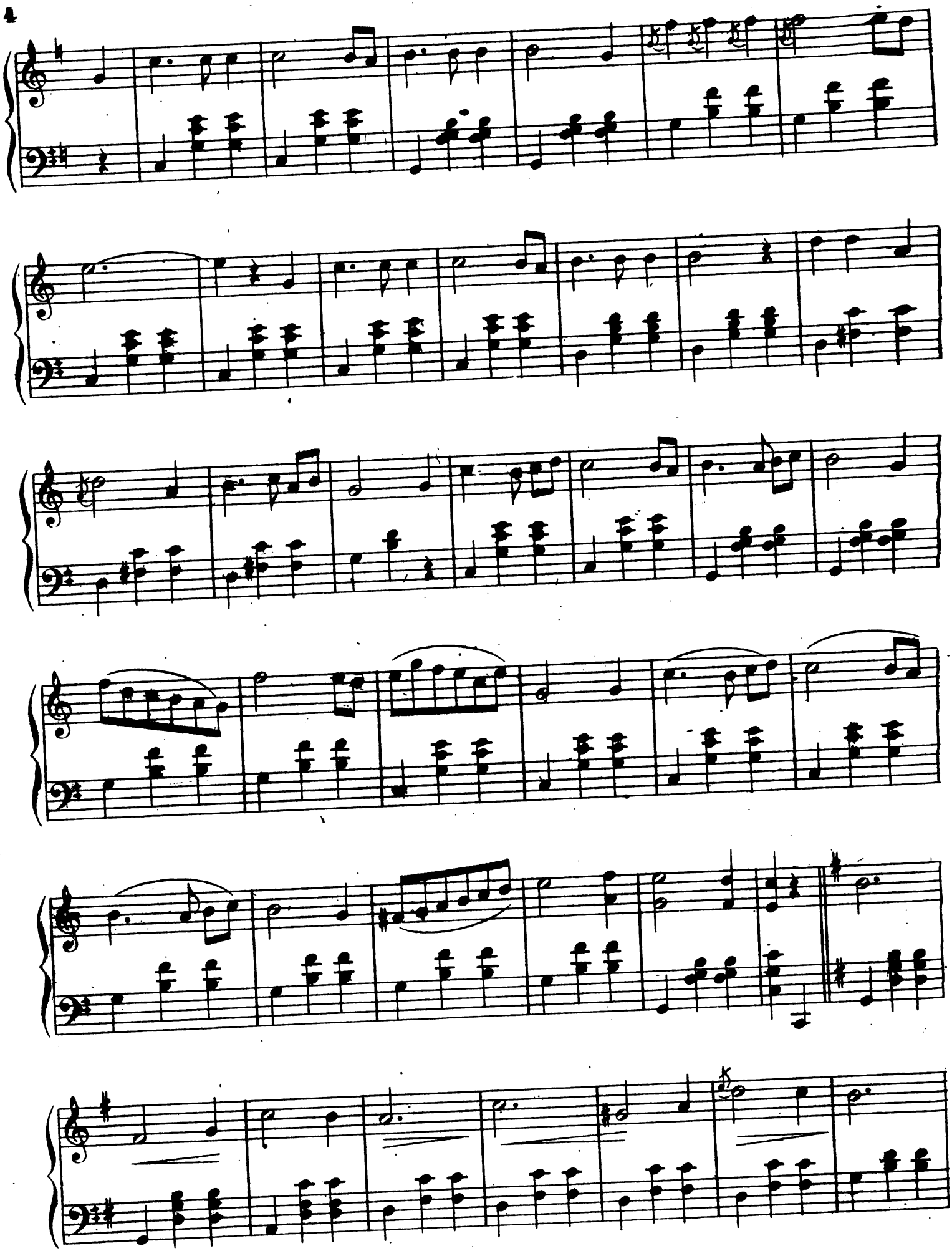

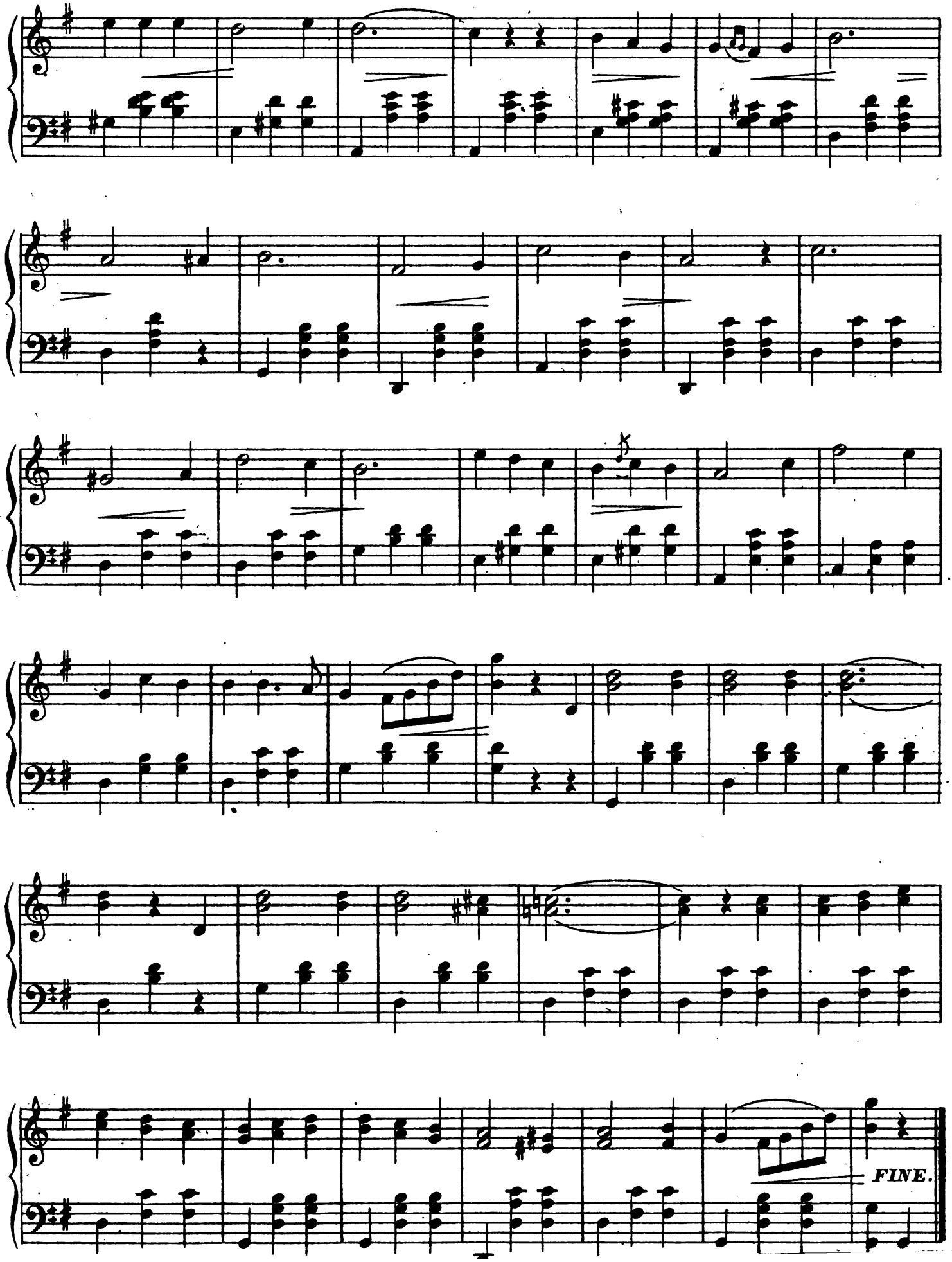
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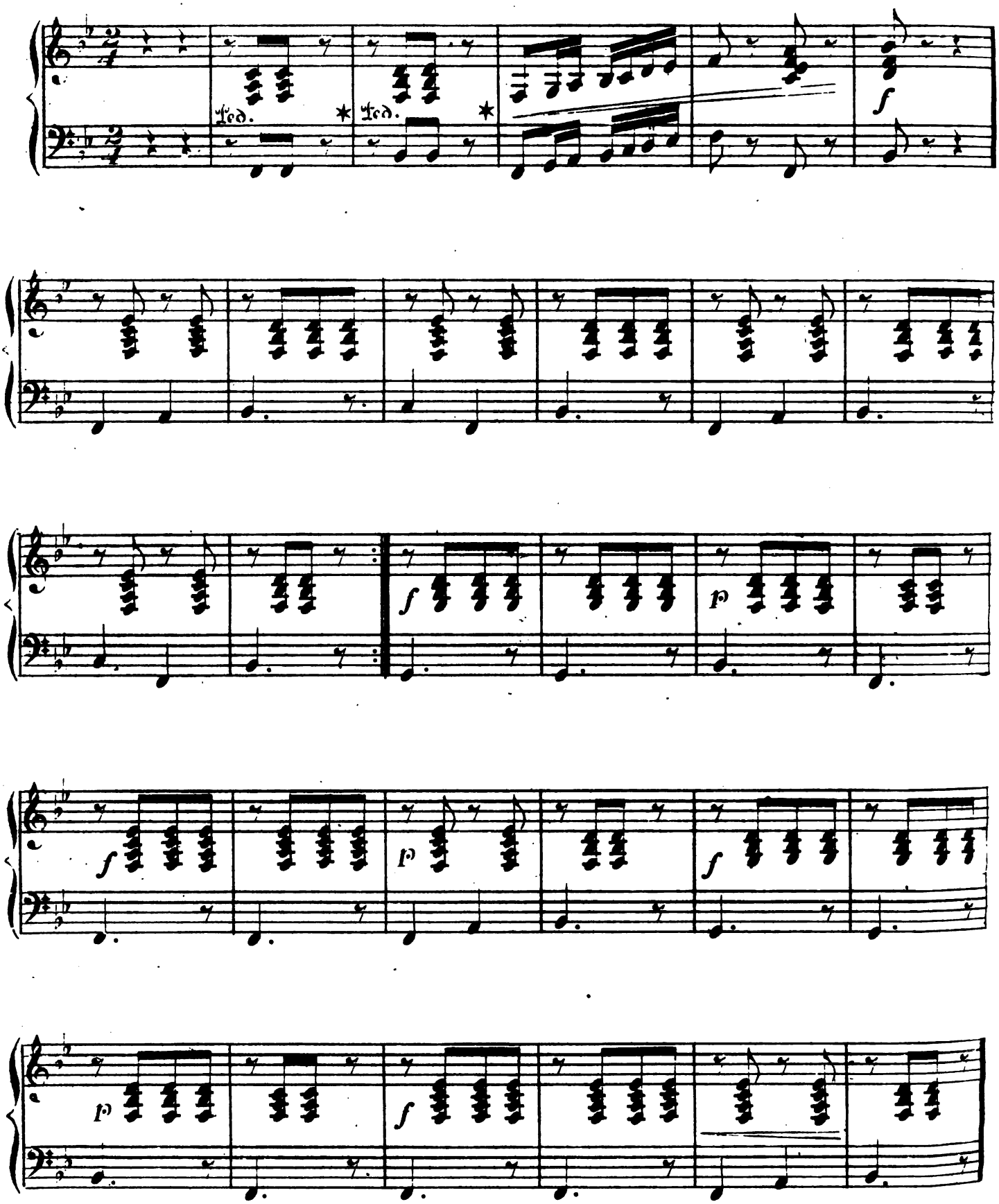

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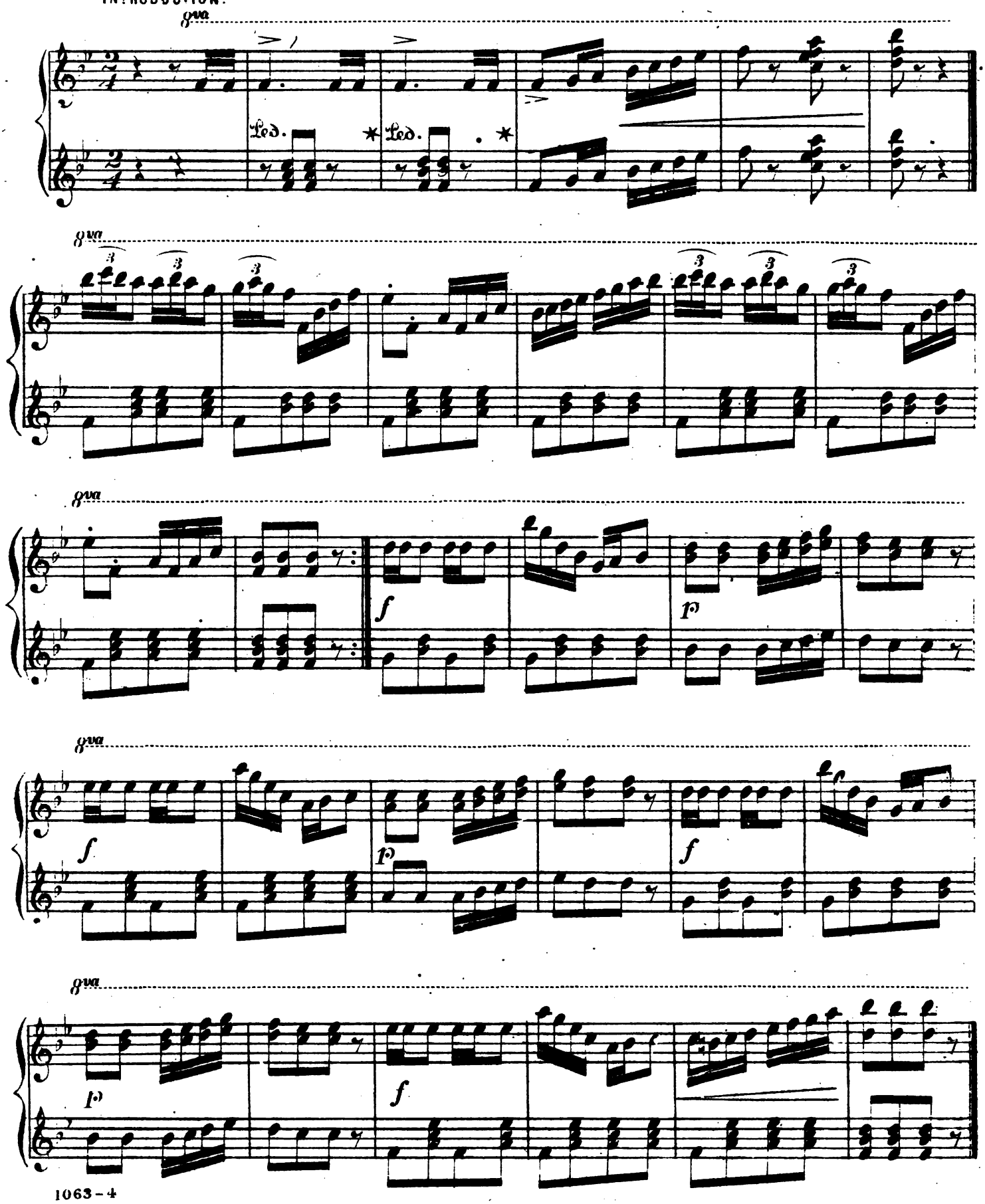

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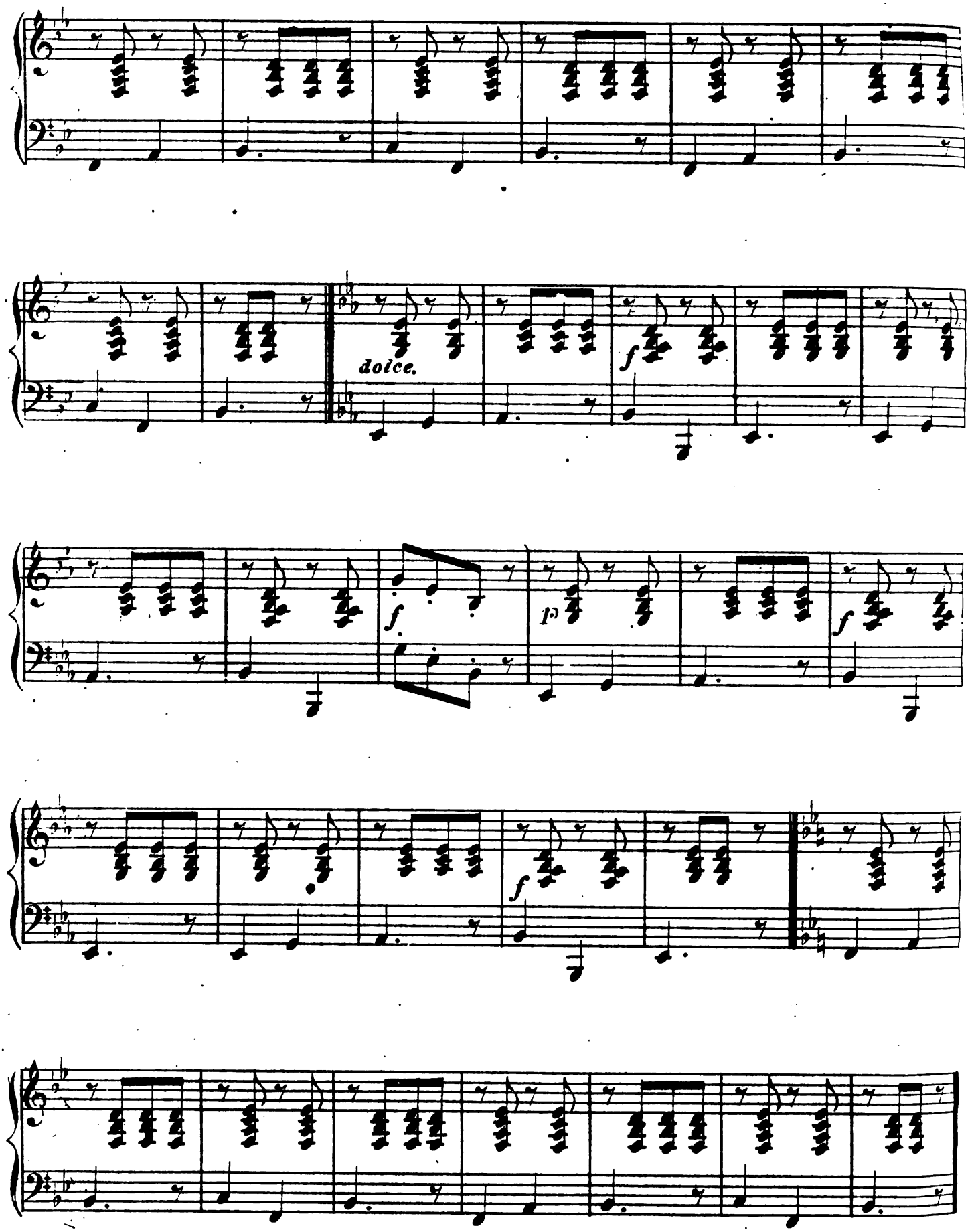

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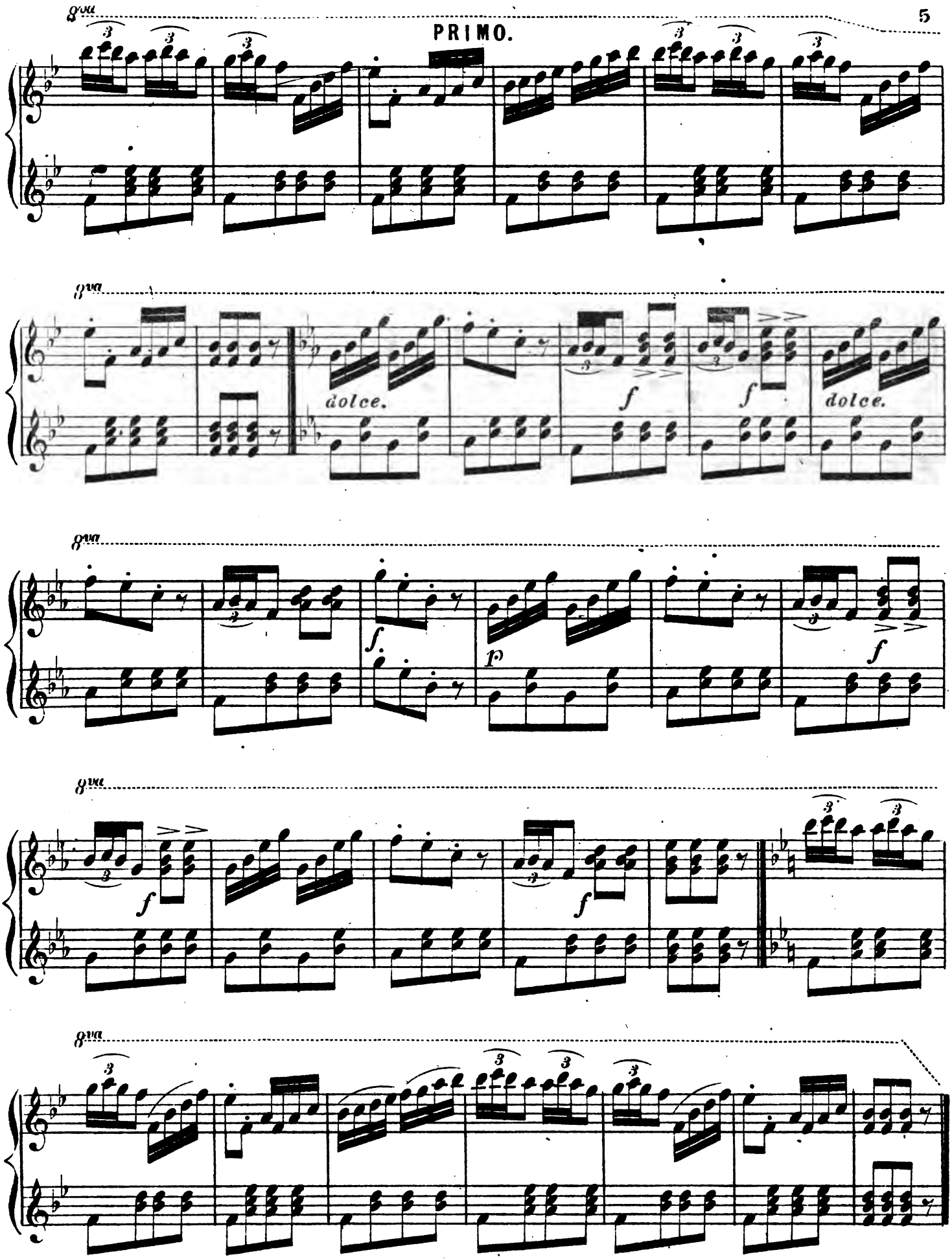

The Passing Regiment

MARCH.

As performed in
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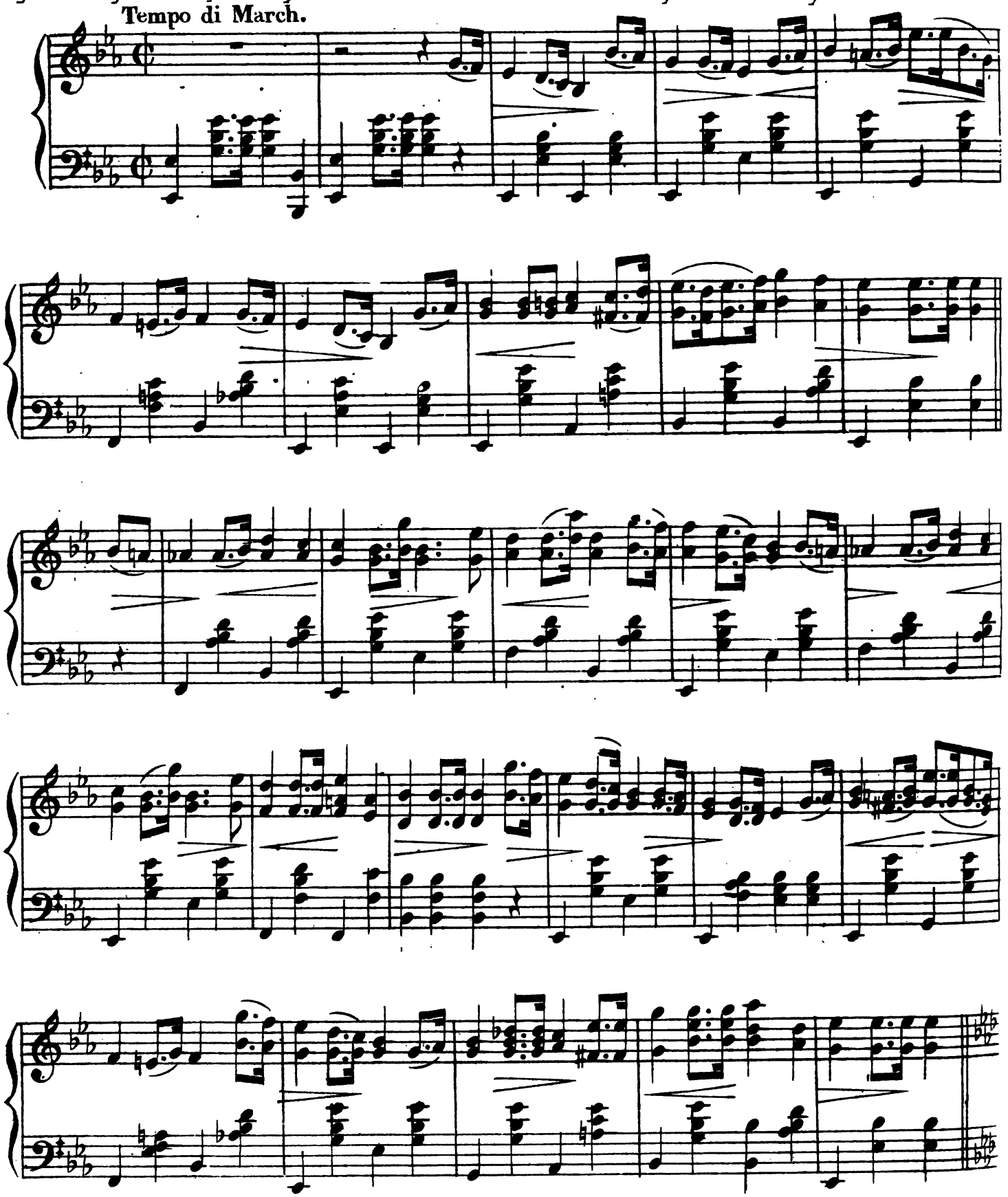
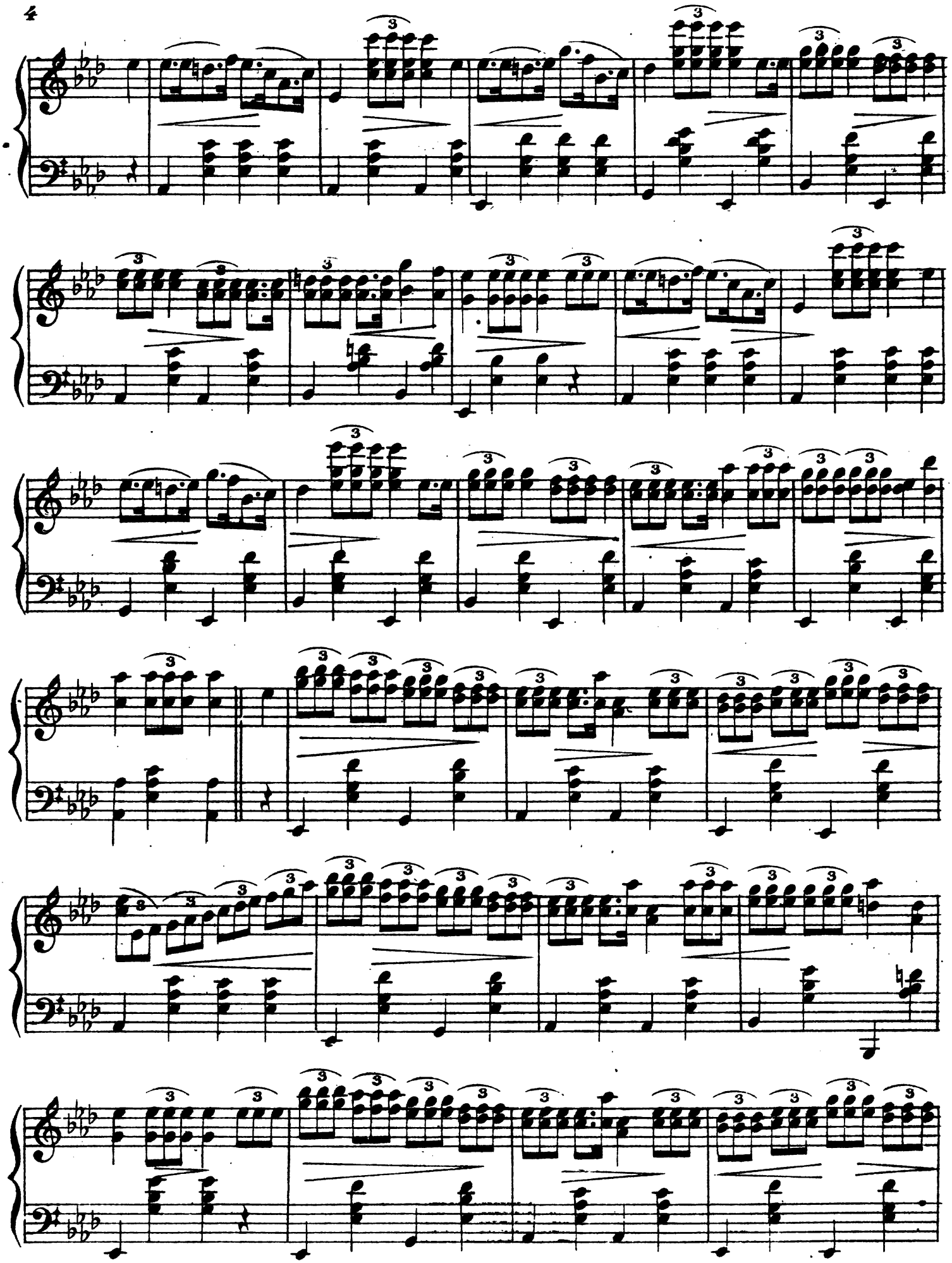
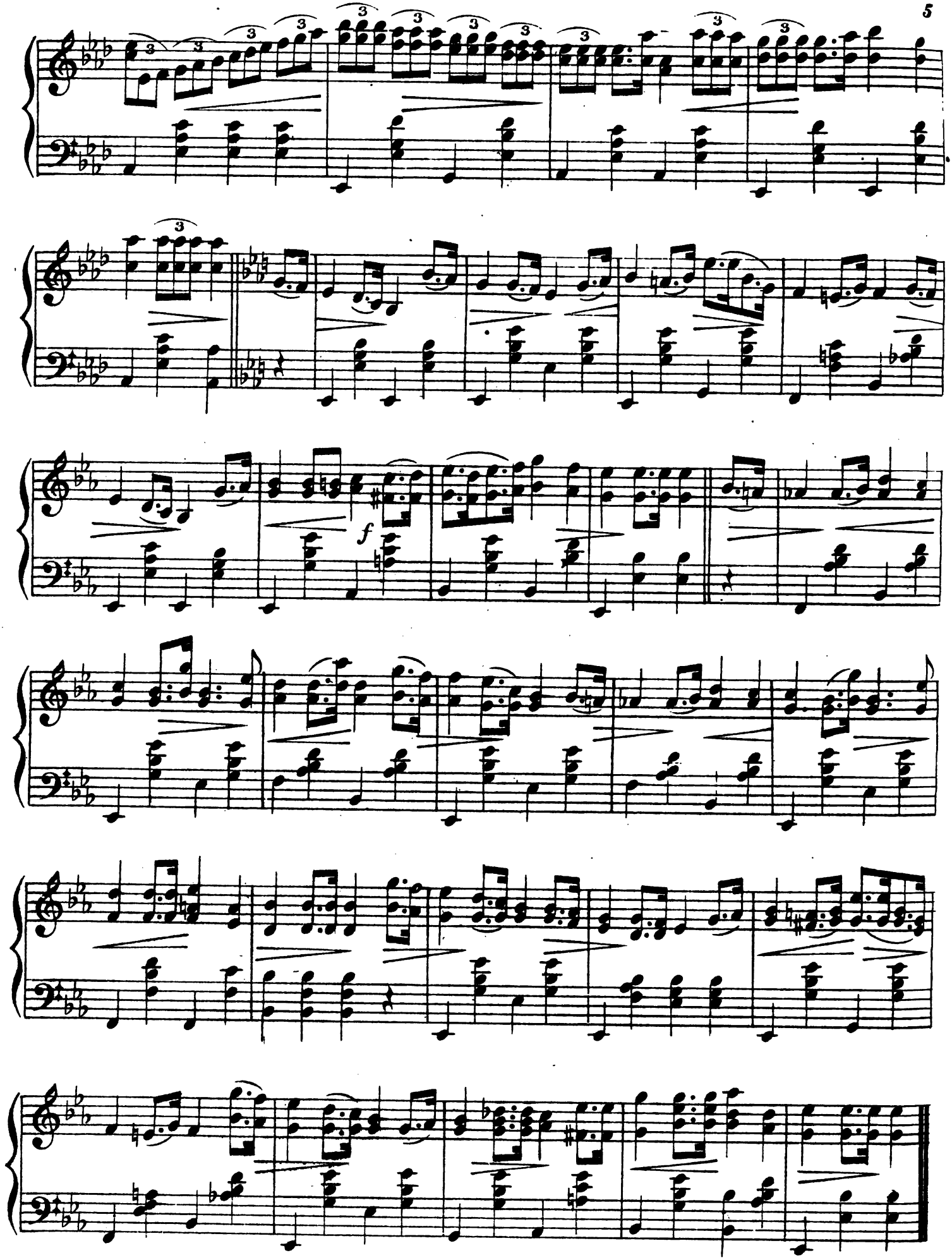
Music by Chas. D. Blake.
Author Clayton's March Raymond's March etc.

Tempo di March.



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LET THE WORDS OF MY MOUTH.

SENTENCE.

FOR OPENING SERVICE.

H. P. DANKS.

mp Andante.

SOPRANO.

Let the words of my mouth and the med - i - ta-tion of my heart, be

ALTO. *mp*

mp

TENOR.

Let the words of my mouth and the med - i - ta-tion of my heart,

mp

BASS.

Andante.

mp

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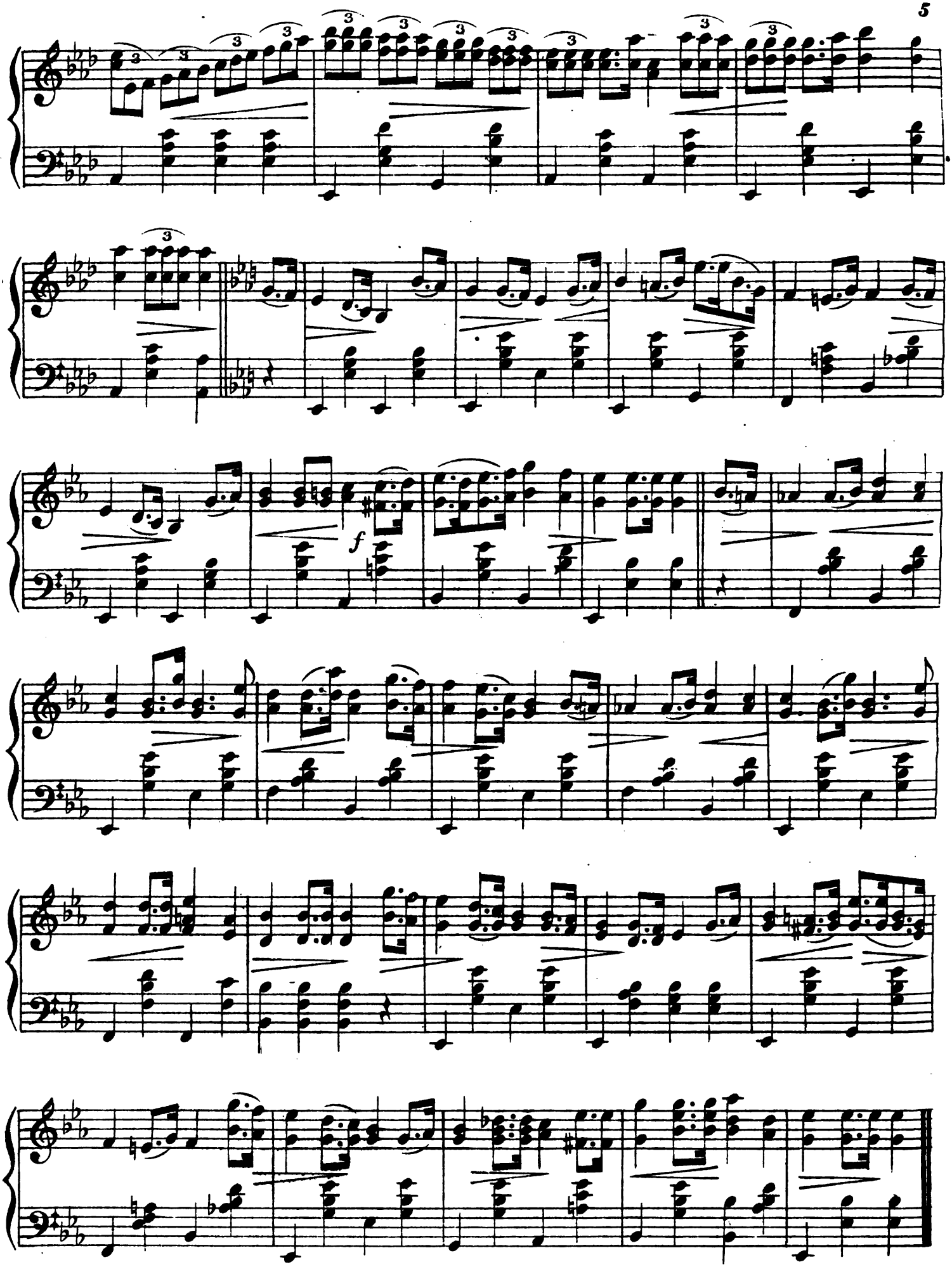
Recent issues of "Standard Choruses" comprise "Humpty Dumpty" and "Jack and Jill," by J. Caldicott, Nos. 36 and 37, which are sent for 12c. each, post-paid, by White, Smith & Co.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mp

TENOR.

Let the words of my mouth and the med - i - ta-tion of my heart,

mp

BASS.

Andante.

mp

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cres.

al - way ac - cep - ta - ble, be al - way ac - cep - ta - ble, be

be al - way ac - cep - ta - ble, be al - way ac - cep - ta - ble,

cres.

be al - way ac - cep - ta - ble, be al - way ac - cep - ta - ble,

cres.

f *dim.* *cres.*

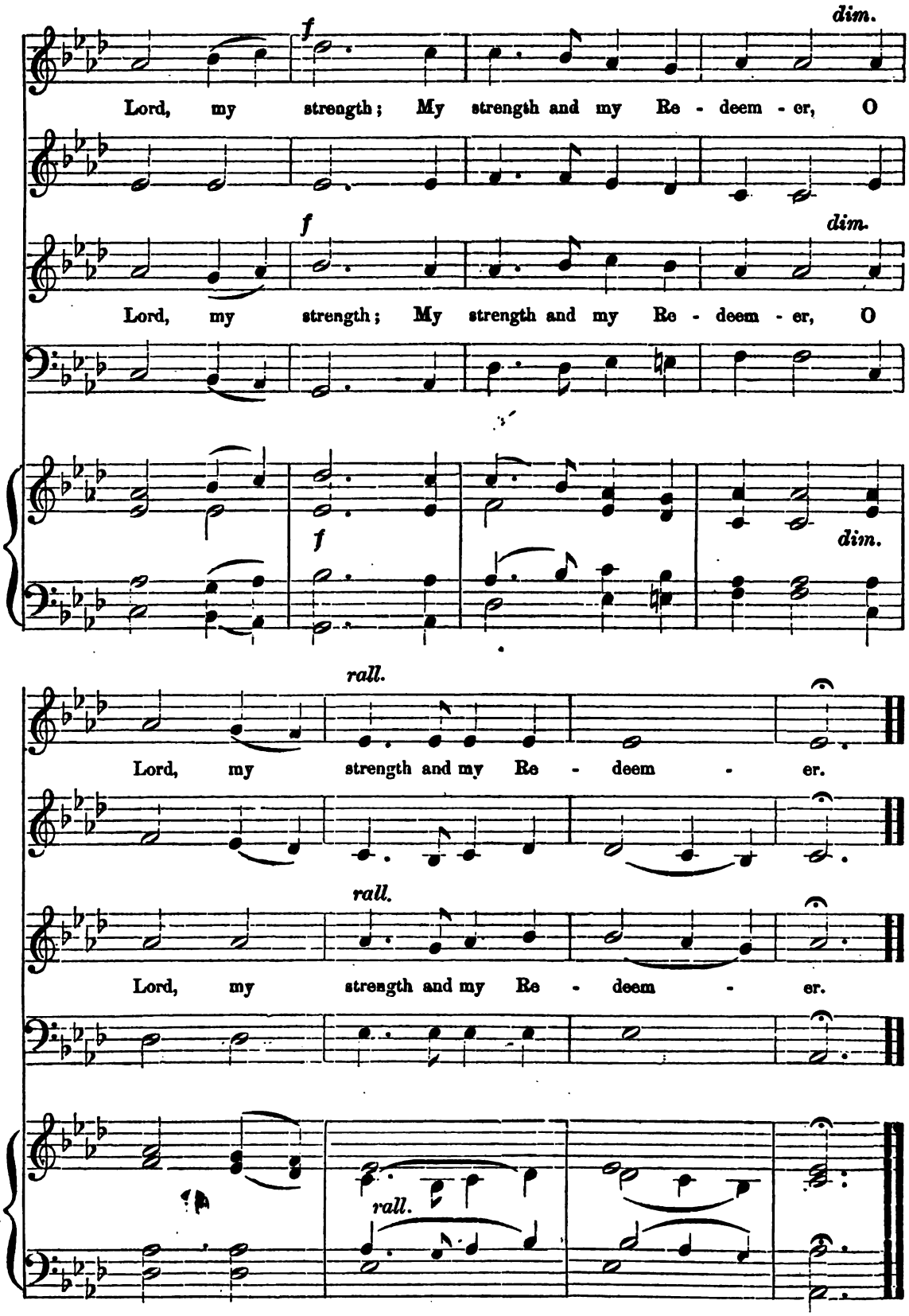
al - way ac - cep - ta - ble, ac - cep - ta - ble in thy sight, O

be al - way ac - cep - ta - ble, ac - cep - ta - ble in thy sight, O

f *dim.* *cres.*

be al - way ac - cep - ta - ble, ac - cep - ta - ble in thy sight, O

f *dim.* *cres.*



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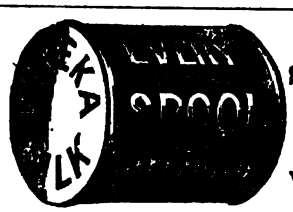

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Listen to my earnest pleading!
Let thy spirit's rapture fall,
Shyly seeking, then receding,
Waiting for thy lover's call.
Listen to my prayer ascending,
That thy love will e'er be mine,
That our souls may soon be blending
In a peace and bliss benign.

List, O maiden, to the passion
That I breathe upon the night,
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See them as they pass before me,
Each more vivid than the last;
Twilight shades, how ye restore me
Haunting mem'ries of the past.

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☞ All articles in the FOLIO are original, and were written expressly for its pages, unless the contrary is stated in especial cases.

A SUMMER PICTURE.

The East Wind sent his hosts ashore,
And marshaled them in gray platoons,
Not with the rush and dreadful roar
The North Wind shew so many moons
Agone, but subtle, quiet still,
As where a strong, o'erruling will
To shrewdest sense is clo e allied.
But subtler still the sun's rays fell
With heat intense on every side,
Till backward swept the seaward swell,
And skies of gray, so raw and cold,
'Tween flanking winds from south and west,
And, through the blue, from rays of gold
The sun sent shimmering from his crest,
Took on a sweet and pearly tone,
As though kind nature they would ask
Their wayward conduct to condone,
And thenceforth all should smile and bask
'Neath such effects of sea and sky —
That to a pearly distance reach —
As Richards paints where sea-gulls cry
About the sturdy Newport rocks
Where restless waters rage as though
The sun was at the equinox;
Or on a placid Jersey beach,
Where waters staid
As Quaker maid
Advance in stately, half-checked glee,
And then recede in mystery,
With sibyl breathings soft and low.

EARL MARBLE.

IN THE GLOAMING.

"In the gloaming, O my darling!
When the lights are dim and low,
And the quiet shadows falling
Softly come and softly go."

The girl who was lightly singing the quaint, low melody of these words, leaned over the railing of the long veranda, and stilled her song, as a firm, ringing step sounded on the graveled walk, and a tall, lithe figure came springing to her side.

"All alone in the gloaming, O my darling!" he whispered, with an accent which showed he had a right to say it.

"Yes, Harold, until you came. Shall we go in?"

"No, the night is so lovely, suppose we walk in the garden a few moments."

She took his arm, and went down the steps with him. "I have a bit of news for you," she said, as they strolled down the wide path.

"Indeed? What is it, Elinor?"

"My sister Gracie comes home tomorrow."

"Does she? I thought she was not through school yet."

"She is n't. But her health has failed so that papa thinks she had better give up study. He went to New York for her today."

"Well, I suppose you are very glad, Elinor," and Harold Free sighed lightly as he spoke.

"Yes, I think I am. You know Gracie is only my half-sister, the daughter of papa's second wife, but she is a lovely little creature, and so good and gentle that we have all spoiled her. I suppose it is partly owing to her ill-health. She never was strong, and now papa and mamma both are very uneasy about her. But I don't think you are glad, Harold, or you would not sigh so deeply."

"Did I sigh? Well, I don't want to be selfish, Elinor, but I confess I did think that the introduction of a third person would spoil our happiness. You know we have not even told your father our secret yet. Of course we won't have so many sweet hours together when your sister comes."

"Oh, you don't know Gracie, Harold! She won't interrupt us at all, unless" — and she glanced with an arch look up into his handsome face — "unless she takes you away from me, because she is so much prettier."

"Elinor! you know there is no danger of that."

There was no danger, Elinor felt sure. Yet somehow her heart sank like lead when she had taken her lovely little sister up to their own room next morning, and Gracie, resting on the sofa after her travel, said, —

"Nell, who *is* that splendid fellow who met us at the depot? Papa introduced him to me as Mr. Free, but *he* called him Harold. I want to know who he is?"

"Why, he is Harold Free, that 's all, and quite a friend of ours," said Elinor, putting away Gracie's things.

"But *who* is he? High or low, rich or poor? And where does he live?" persisted Grace.

"He is of a fine family, I believe, and quite wealthy, if that 's what you mean, Gracie. He and his mother bought the Wiley place, and live near us, you know, so they come here often."

"What, that fine old place! Then they *are* somebody! Well, Nell, I hope he is n't your beau!"

"Don't possess such a thing!" laughed Elinor, busying herself at a drawer, that Grace might not see her burning blushes.

"Glad of it," rattled on the child. "I've appropriated him to myself, for I never did see a more splendid-looking man! I fell in love at first sight."

"Then if you want him to return the compliment you must rest, and try to sleep for a while, so as to be bright and fresh this evening," said Elinor, gayly.

She darkened the room, threw a shawl over the pretty child on the sofa, kissed her and left her.

"Papa is right," she said sadly, as she went down-stairs. "Gracie is not long for this world. We must make her happy while we can. And I clearly foresee that I shall give my happiness up to her."

Elinor's prophecy was not a false one.

In a short time Gracie's preference for Harold Free was plain to be seen by every one, and the noble girl had made up her mind as to her course. But she did not act until one day her father said to her, "Daughter, I used to notice that you and Mr. Free were much together. I hope, for Gracie's sake, that there is no engagement between you."

"No, father, there is not," answered Elinor, promptly, resolving to make her words true within the hour. "If Gracie can win him, I shall rejoice with her."

"I am thankful for that," said Mr. Hastings. "I have feared there might be a conflict of hopes which would grieve me deeply. I think it would kill Gracie if he turned to you."

"Gracie shall not be killed that way, papa," said Elinor, with as sweet a smile as if her heart were not breaking.

"I know you will do your part," said Mr. Hastings. "Of course I don't *know* that Harold will fancy Gracie, but she is very lovely, and I shall invite him to go South with us when I take her to Florida for her health. There 's a great deal in nearness and opportunity."

"Yes. Well, papa, whatever is for our darling's happiness is for mine. But, unless you require it, I would rather not go South. I don't care for the trip. I would rather stay here and keep house for you while the rest of you go. Aunt Agnes could stay with me."

"Very well, you shall please yourself about that, my daughter."

Elinor was glad to be spared that much, at least. Before the day was ended she sent for Harold, and told him she thought their betrothal had been a mistake, and asked to be free.

"Do you mean that all this has been trifling?" he asked with white lips, and gloomy brow.

"No, not trifling, — only a mistake," faltered Elinor.

"It is such mistakes as this that kill men," said Harold, sternly. "You are free, since you desire it. I shall never more trust a woman."

"Oh, yes, you will find some one fairer and sweeter than I, more like — like Gracie," said poor Elinor, desperately.

"Grace is lovely, and certainly too kind and loving ever to do what you have done," said Harold. And with that added blow, so unknowingly dealt, he left the poor, broken-hearted girl to bear her sorrow as she could.

And when a doubt arose as to whether or not she had a right to make him suffer so, she said, "Yes, it is best — he can bear it — so can I — but Gracie could not." And her fervent prayer was that he *might* turn his heart to the fair, frail flower fading before their eyes.

He still came to the house. None save they two knew what had happened. At a little company a

few days before the party went South, a young lady was asked to sing, and Elinor brought her portfolio of music for Miss Ross to select a song. She chose "In the Gloaming," and Elinor, not daring one glance at Harold, sat by and heard her sing the song, with a bursting heart.

After supper, passing the parlor window, she saw Harold — being left a moment in the room alone — catch the sheet of music from the piano, tear it into pieces, crumple the bits together, and throw them far out on the lawn.

"He never means to let me sing it again," she thought. "But he cannot tear it from my heart."

In a few days the party went South. Harold's cold good-by was one more thorn in Elinor's breast, but she bore it bravely for Gracie's sake.

After a while came letters to her which spoke of Gracie's happiness and improving health. And at last one which told of her betrothal to Harold.

"We shall come home in three months more, and prepare for a merry bridal," wrote Mr. Hastings, "and we hope our darling may yet be spared long to us."

"Then if she is happy my sacrifice has not been in vain," said Elinor, with a brave smile.

But the bridal was not to be. In less than two months fair Gracie died in the land of flowers, and they sadly bore her beautiful, lifeless form back to her home, and laid it to rest.

Harold did not come with them. Nearly a year passed before he returned home, and then he did not seek Elinor. A haughty bow when he passed her, a cold word if they met in company, was all the token he gave of ever having known her.

"He has forgotten forever," said Elinor, resolving that she, too, would try to forget, only wishing that Harold could have known *why* she sent him from her.

They met one evening at a small party at a friend's house, and Harold stood near when Elinor was asked to sing.

"Have you a choice?" asked Elinor, of her pretty hostess, Mrs. Glover, as she took the stool.

"I used to hear you sing this, and liked it so much," said Mrs. Glover. "I have not heard it for so long. Please try it."

She placed the sheet before Elinor; and to her terror she saw the fated song, "In the Gloaming."

"Oh, I cannot!" was her inward cry. But Harold Free stood at the end of the piano, — he, too, saw the sheet, — his mocking eye told her his thoughts.

"I *will* sing it!" she resolved. "He meant I should not — I will show him I can! I will sing it, if it kills me!"

She struck the soft, plaintive prelude, and got through the first stanza bravely, while Harold stood like a stone statue so near her.

She began the second stanza, and her heart failed her as the wailing cry rang out: —

> "In the gloaming, O my darling,
> Think not bitterly of me,
> Though I passed away in silence,
> Left you lonely, set you free.
> Though my heart was crushed with sadness,
> What had been could never be.
> It was best to leave you thus, dear,
> Best for you and best for me."

She stopped at the closing chord, not daring to give the refrain, and as she sang, she *could not* elp her glorious eyes, with all their longing and ow, from seeking Harold's stern face.

she rose, he reached her side.

ke my arm," was all he said.

out a word she took it, and he went with her straight out through the parlors, to the dim, shaded veranda at the side of the house.

At a dusky corner, lit only by the flickering moonlight, he stopped, and then he said, —

"Elinor, I have vowed never to seek you again; never to ask why you — treated me as you did. But I could not withstand your face as you sang the song I never meant to hear again. Elinor, *was* your heart crushed? *Did* you love me?"

"Forever, oh, forever, Harold!" breathed Elinor.

"Then why did you send me away?"

"O Harold! did you never guess why? Did you not know it was for Gracie? Could I see her fading before my eyes, knowing that it was for love of you, and not give you to her?"

"Elinor! Was that the secret?"

"Yes, Harold. You should know all now, and I will tell you, as I bless you for giving Gracie a little happiness the few days she lived."

Then she told him all her father had said, and she had felt. And he confessed to her how, seeing Gracie's love for him, not caring what became of him, he had offered himself to her, meaning if she lived to make her happy, if he was not.

But there was no Gracie now to be pained if they gave their hearts full expression. And so Harold took her to his broad breast, and once more they stood heart to heart "in the gloaming," and need not part again.

MATTIE DYER BRITTS.

FLOWERS AROUND THE PICTURE.

[Suggested on learning that President Arthur, every morning, wreathes in fresh flowers the portrait of his beloved wife, the late Nellie Herndon Arthur.

My darling, while around your calm, sweet face,
I wreathe these precious flowers,
Fond memory bears me with a tender grace
To life's fair morning hours,
When, like a radiant vision of the skies —
An angel form divine —
I saw the rapture in your smiling eyes,
And knew that you were mine.

Hope's rainbow-arch across life's ambient sky
With heaven was all aglow, —
Earth seemed a dream, ere heaven itself was nigh,
For heaven was here below.
Each star that flashed across the azure blue
From out the dome above
Seemed to our hearts, so trusting and so true,
A golden gleam of love.

My darling, may this precious wreath of flowers
Remain an emblem of that holier life of ours,
When far above earth's tumult and its strife
Our souls shall meet in God's immortal life,
Where sweet-voiced roses never know decay,
And angel hands shall wipe our tears away.

MARY E. KAIL.

Washington, D. C., June 15, 1882.

THE world moves. It will be remembered what a dignified affair the Materna concerts at Music Hall were. It seems that it was the spirit of Wagner. We see it stated in an exchange that "To 'encore,' or even applaud extravagantly, is considered tantamount to an insult with a German audience at an opera of Wagner, as it is an interruption of the action of the piece, and a mutilation of it." All hail, Wagner, if his music and method will improve the manners of the concert-room!

MARBLES.

The Maine lumberman is always a good feller.

The Germans are noted for their cold slaughter of cold slaw.

It is always a "treat" to meet a fellow who has a favor to ask of you.

They ought to be able always to "smile" at Minnehaha and Hohokus.

The boy whose mother is in the habit of snapping his ears says he likes a soft snap.

A Miss Barrett is the art editor of a Virginia paper. Evidently she believes in nude art.

The right hand — four aces. — [*Boston Commercial Bulletin.*] The "left" hand — four kings.

It is a singular fact that Irish women are not Pad-ded in the same way that American women are.

"He that plays the king shall be welcome," says Hamlet. Certainly, if you happen to hold the ace.

When a man has a suspiciously red nose, not unfrequently his portrait indicates what his portrate is.

When a farmer goes into his garden to dig potatoes, he always feels humiliated, because he is *in-f'r-a-dig.*

If you are growing too stout, call in the assistance of the baggage masters. They are continually checking trunks.

It is stated that three tons of putty were used in the construction of a California green-house. This is a putty large story.

Cotton keeps abreast of the times. — [*New-York News.*] We never knew before that the times were of the feminine gender.

The coast of New Jersey is wearing away at the rate of five feet per year. We never knew before what was meant by "Jersey lightening."

Peter Vinegar was lynched at Lawrence, Kansas, Saturday. The mob had soured on Peter. — [*Lowell Courier.*] Could n't his "mother" save him?

It was a cold day when Bob Ingersoll got left in a mining speculation; but it may be a hot day when he gets left in some of his speculations about a future state.

"The Makings of England" is a work recently published by the Macmillians. We have not yet ascertained whether it says anything about the May Queens of England.

Elizabeth Cady Stanton White is the name of a little granddaughter of Andrew D. White, lately born in Paris. — [*Exchange.*] How this poor child will suffer when she grows up!

A Western paper says: "What is known as the Texas itch is bothering the horses a good deal down below Eureka." We had an idea it bothered them a great deal more below the fetlock.

Kate Chase says Sprague has stolen her clothes. — [*Boston Post.*] Well, he 'll look like a scarecrow if he undertakes to wear them. — [*New-Haven Register.*] And what will she look like?

A Missouri paragrapher heads his column "Tacks," and the managing editor never sits down on it. — [*Louisville Courier-Journal.*] Why not, if he has the head appropriately at the top?

I hear in the twitter of birds her song;
I hear her step in the rustling grass;
Her laugh on the evening breeze, and I long
To see my Margaret pass.

[*George Houghton.*]

For I hold a hand that is fair to see;
And a flash of hope through my being darts,
That she 'll turn it down, and leave it to me
For a march by making it hearts.

FLEMISH CHILDREN. — FROM A DECORATION, BY TOMMASO JUGLARIS, FOR THE HOUSE OF C. B. PRESCOTT, OF NEWTON, MASS.

FLEMISH CHILDREN.

We take great pleasure in presenting to the readers of the FOLIO the accompanying engraving of a section of frieze decorations designed and painted by Tommaso Juglaris, whose recent work has brought him into great prominence here. The designs were made for the house of C. B. Prescott, of Newton, and were shown a few days at the gallery of the Boston Art Club before being put into position. The section of the design which we present represents half-a-dozen Flemish children in the quaint costume of the sixteenth century, dancing to the music furnished by the seventh on a species of Flemish bagpipe, and their action is very charming. The artist's first work to attract any attention in this country was a large, semi-nude work, entitled "The Invasion," which was shown at the exhibition made at the Museum of Fine Arts nearly two years ago. Mr. Juglaris was born near Turin, in Italy, in 1844, and studied art in Milan, Turin, and other Italian cities, afterward going to Paris and working with Couture, assisting him in his decorations, specimens of his work today being owned by the Royal Family of Italy, and his decorative work being seen in the Parisian Opera House and many private houses. He came to this country some three years ago, and his recent successes would indicate that he will remain here.

ALL HAIL, AMERICA!

Huzza for the land of our pride,
The land for which heroes have died!
The boast of the free —
Columbia, for thee,
May naught but fair fortune betide!
See the sun of prosperity gleam
On each mountain, and valley, and stream;
Blest land of the patriot's dream —
Peerless America!
Huzza! Huzza! Huzza!

Huzza for the home of the true,
The home which our forefathers knew,
The treasures they gave,
Those ancestors brave,
We symbol in red, white, and blue.
The RED for the blood that their veins
Poured out on the hillsides and plains
Of this land which our valor maintains —
Peace-crowned America!
Huzza! Huzza! Huzza!

Huzza for the WHITE of our flag!
It shall ne'er through impurity drag!
It shows us how clean
Were the thoughts and the mien
Of those freeman no princes could gag;
And the BLUE, gemmed with stars that ne'er pale—
Like the sky, a bright future doth veil.
No foe can victorious assail
Heaven-born America!
Huzza! Huzza! Huzza!

Then exalt the good land we revere —
OUR COUNTRY forever hold dear!
May its ocean-washed shores
Be welcomed by scores,
Ay, millions, whose refuge is here!
Let usurpers and tyrants be taught
That the liberty, vigilance bought,
To king-craft with menace is fraught,
All hail, America!
Huzza! Huzza! Huzza!
—*Henry Clay Lukens, in American Queen.*

Look here! We saw a hailstone as big as a bushel basket fall on a brindle steer the other day and kill it. There's about six hailstone lies compressed into one, and we shall tell no more this season. — [*Boston Post.*] What kind of a steer are you giving us, that you should speak of him as "it"?

MARBLES.

Fast trains, like fast girls, are generally the ones that jump the track.

It is the square joke that always goes round among the exchanges.

That was a very clever young woman who made a pen-"wiper" to resemble a snake.

"The Arctic" is the name of a popular summer hotel. Just the place f'r-easy times.

The yacht enjoys a spanking breeze, but the bad boy does not, though he takes the palm.

The Texas *Sunny Clime* now appears in a border, probably because it is printed on the border of our great republic.

Shot silks are stylish; they go well with powdered faces. — [*Buff. News.*] My! but they're killing, though. — [*Burlington (N. J.) Enterprise.*] And just the thing for a bride to be lead to the altar in.

A party who has just paid a big doctor's bill, says he would like to see high heals go out of fashion.—[*Boston Commercial Bulletin.*] A man who will make such a remark as that evidently has no sole.

Captain Costentinus, the tattooed Greek, is fifty-three years old, and has made a fortune. His success in life has been a marked one. — [*Exchange.*] Yes, you would be obliged to drum very hard to beat a tattoo for a greater fortune.

Nothing makes a woman crazier than to plant mignonette, and when it comes up to ascertain that the seedsman put cabbage seed into the wrong envelope. — [*Puck.*] Doubtless she would like to see the minion eat that sold it to her.

Are n't there a couple of old, gray-headed men by the name of Malley being tried somewhere in this country? — [*New Jersey Enterprise.*] No. Jennie Cramer is on trial. The Malleys are witnesses for the prosecution. Blanche Douglass is their under-study.

Deacon Richard Smith says: "It costs a St. Louis 'bus driver fifty cents a month to keep a dissipated horse in chewing tobacco." Why does he keep him in chewing tobacco? Why does n't he keep him in a stall? — [*Boston Post.*] He seems to be giving you the "stall."

Men who won't help their wives in their spring-cleaning struggles, will never plume their wives in heaven. — [*Fall River Advance.*] Who is a candidate for the celestial chair? — [*Wallingford Forum.*] Senior Alley says he always helps his wife, in her spring-cleaning, by keeping out of the way, and getting a good dinner down-town.

The softest snap we have heard of lately seems to be possessed by a Green-Bay (Wis.) woman, who has eloped on three different occasions with three different men, and afterward been taken back by her husband. P. S. We have heard of a man "flourishing like a green bay horse," but this man seems to flourish like a Green-Bay ass.

Each heart has a haunted chamber
Where the silent moonlight falls.
On the floor are mysterious footsteps,
There are whispers along the walls!
[*Longfellow.*]

Each room has its haunted eave-trough,
Where the stealthy feline crawls!
In the air are the wildest echoes
Of the fiendish catawauls!
[*Chicago Cheek.*]

Each yard has its haunted kennel,
Where the noisy canine growls,
And with the uncanny moonlight
Come the dreadful, dismal howls.

FOLIO.

MUSIC, DRAMA, ART, LITERATURE.

THE anniversary of Corneille's birth was celebrated at the Comedie-Francaise, Paris, with great *eclat*.

LOTTA is spoken of by *London Figaro* as "the celebrated American burlesque actress." Well, why not?

NEWS recently came from London, that Sadie Martinot was in financial distress. Some mistake. Probably the wrong adjective was used.

HENRY CLAY LUKENS'S patriotic poem on another page, has a fine ring to it. Some of our composers should give it a musical setting.

"THIS is the time for disappearing," is the song that Brignoli should attempt next. He might not sing it very well, but its selection would be very appropriate.

THE coming musical and dramatic season promises to be unusually brilliant. Patti, Nilsson, Aimee, Ristori, Modjeska, Mrs. Langtry, Salvini, Wyndham, and others of lesser fame, are embraced in the list.

JAMES M. TRACY'S letter on another page was unavoidably crowded out of our last issue, too late to have any mention made of it, and those who looked for it in the July issue will now understand why they could not find it.

"DIVORCONS" will get well advertised by the time it is given at the Park Theatre, Boston, on the 21st of August. Lately the Mayor of The Hague, Holland, compelled Aimee to withdraw it from the stage after one representation had been given.

RALPH WALDO EMERSON is credited generally with being a philosopher. And yet he was one of our greatest humorists. It will be remembered that it was he who first spoke of Walt Whitman's writings as poetry. How little are people understood in this stupid world!

"THE BABES IN THE WOOD" is to be given at the Boston Museum for a brief season, beginning as this issue of the FOLIO appears. Marie Williams is irresistible as one of the three bad men, having made her reputation in Boston by her artistic rendering of this character.

THE *Boston Post* refers to the *Transcript* as "ma'am." Probably the *Post*, as well as other readers, has become disgusted with the large number of "Harriette R. Shattuck" and other female-suffrage letters that seem to have become a permanent feature. But there is a great deal of good in the *Transcript*, after all, as Bunthorne would say.

ELIZABETH AKERS ALLEN, in some verses in the *Century*, asks, —

> "Why is it that the good men die,
> And all the bad ones live?"

We suppose by "good men" she means her dead husband; and by "bad men" her two living ones.

R. H. STODDARD has been heard from again. In some lines read at Henry C. Bowen's Fourth-of-July celebration at Woodstock, Conn., he tried to make "memories" and "peace" rhyme. As it was in the season of green peas, probably he became confused. What the country needs just now very badly is a Society for the Prevention of Cruelty to Rhyme.

A GOOD STORY is told of a London actress, who wished to make a realistic study of how a woman would act when intoxicated, and who tried it on her aunt; but the aunt, as soon as her eyes began to glisten, lay on the sofa, went to sleep, and remained there dormant for two or three hours. The actress is in a quandary, as she fears the audience would not be impressed by a three-hours' sleep on her part.

J. L. GILBERT, who led the orchestra so admirably at the Casino during the presentation of "The Light-keeper's Daughter" and "Patience," was presented, at the close of the run of the latter, with a gold-headed cane by the male members of the orchestra, and with a gold ring by the female members. But he compromises matters between his reverence for the old and his love for the new by carrying his old stub cane a part of the time.

THERE seems to be a general crying out against church-bells as being needless, and relics of an age when clocks were scarce, and people would not otherwise have known when services were to begin. By all means abolish the nuisance. Let us have less noise, and more music. Noise is aggravating and full of annoyance, while music is soothing and helpful. Spend the money wasted on bells by improving the quality of the music inside.

NOW LET YOUR DOGS LOOSE. Boston has had "Leaves," and "Leaves," and "Leaves." "When the Leaves Begin to Turn" has been sung, and whistled, and danced, played on the piano, and by brass and string bands, on cornets and xylophones; and at last the hand organs have it. "What shall we do to be saved" from it? Seriously, probably no other American song has ever been composed that has had such a great success. Two presses are running on it almost constantly. And the end is yet a great way off.

OUR PICTURE OF MATERNA speaks for itself. We have spoken at length of the artist in previous numbers, and no additional word is needed now. Our next month's picture will be of Harry Brown, whose *Prince Lorenzo* in "The Mascotte" will be remembered as the first, and decidedly the best, seen in Boston. We shall also give at an early day, probably in the succeeding issue, a lithograph of Lillie West, the first *Fiammetta* in "The Mascotte" seen in Boston, whose "Ourang-outang Song" and dance have not been successfully rivaled here, and who has lately been singing "When the Leaves Begin to Turn" to such applause at the Boston Museum.

"PATIENCE," given the last week in June at the Casino, with N. C. Goodwin as *Bunthorne*, J. S. Haworth as *Grosvenor*, Elma Dolaro as *Lady Jane*, Gertrude Franklin as *Patience*, May Stevens as *Lady Saphir*, and Percy J. J. Cooper as the *Duke*, was well rendered in the main, though Mr. Goodwin was more funny than artistic, he failing to get a conception at all times clear as to the Gilbertian meaning. Mr. Cooper's *Duke* was excellent. The other people have been seen before in their respective *roles*, and call for no new commendation.

A SUPPLEMENTARY SHEET accompanies the FOLIO this month, which gives in detail a list of musical premiums offered, and in addition another list that has just been added. The FOLIO is now acknowledged universally to be at the head of the musical monthlies in general and popular interest, as well as in furnishing many times the worth of its price in the variety and excellence of the music given with each issue. Eighteen or twenty pages of music are given each month, which, at the usual price of sheet-music sold over the counters of any music house, would amount to two or three dollars; so at a low calculation thirty dollars' worth of music is obtained for the subscription price, in addition to a valuable premium hereby offered. No one can afford to be without the FOLIO at these figures; and no one who examines it will desire to be without it.

THE Western "criticisms" continue to arrive. The latest we have seen of the don't-care-for-expense kind we find in the Brainerd (Minn.) *Journal* of June 30, the subject of laudation being Bessie Louise King of the Boston Comic Opera Company. Speaking of some one who had previously made a furore in Bismarck, the *Journal* says, "Well, if that is the kind of boys you have at Bismarck, you just want to blindfold and handcuff them before Miss Bessie Louise King of the Boston Comic Opera Company gets there. You just want to put them in barrels, put in the heads, and drive the hoops down tight. Just as soon as the advance agent bills the town, you ought to take those boys and tie a four-ton anchor to each of their necks, then take them out and throw them off the railroad bridge into the Big Muddy." We hope that Miss King is enjoying herself out West. She seems to be having the foundations laid for a good time.

THE CHROMO MANIA is having a great run in all branches of business. It is a natural outgrowth of the advertising-card furore of the past two or three years. "What fools these mortals be!" to be sure! The shop-keeper with shoddy goods and a few gaudy cards with showy but inartistic colors will now reap his harvest; while the conscientious dealer, no matter how sterling his wares and unblemished his reputation, is likely to "get left" by his showy neighbor. And this state of things is not confined to the shop-keeping world. There are musical pretenders with chromos of advertising, cant, and so forth, who discount the geniuses at every turn and trill; there are dramatic possibilities and impossibilities, the latter with the offered chromo; there are artists and clowns in all walks of the amusement world, and we all know which class hands us the seductive chromo; there are careful study and honest execution, and there are cramming and surface work, the latter with the inevitable chromo again. And so it goes the world over. Need we point out individuals or mention names? What use? The artists know which class is which, and the uneducated and uncultured would not see the points made though volumes were written in explanation. It will take at least a generation to get the dazzle of the chromo out of a great many eyes. But gaudy color and tricky artifice will not flourish forever. The chromo is a craze, not a legitimate growth. Let us hope for its speedy downfall.

"ALADDIN" has been given for the past six weeks at the Boston Museum with a great degree of success, its light character and brilliant display of colored lights and greenhouse plants in the spacious front hall proving attractive qualities. The above scene represents *Aladdin* (Marie Williams), his mother (Willie Edouin), and the magician (George W. Wilson), after the former has secured the magic lamp. Miss Williams is a pretty woman and a graceful actress, while Mr. Edouin and Mr. Wilson are favorably known for their fun-making qualities. One of the features of "Aladdin" is the singing by the *Princess* (Lillie West), of Mr. White's popular air of "When the Leaves Begin to Turn," which receives a double encore at nearly every performance, making it the musical feature of the affair.

M. BLISS ROBINSON, who made such a success in Signor Farini's recent concert and chamber opera, has received an offer of an engagement from the Emma Abbott Opera Company for next season, which she has accepted. Miss Robinson is from California, and possesses just that degree of self-confidence, with a beautiful face and figure in addition to a superb voice, that will make her at once a great favorite with the impressible audiences that always congregate at the Abbott operas. The western world, and the Western half of that world, is furnishing a great deal of the musical talent on the lyric stage today, and Miss Robinson will come in for no mean share of the plaudits won by the artists.

THE MUSIC PUBLISHERS' ASSOCIATION met at the Gilsey House, in New York, on July 11, and had the best and most harmonious meeting that the association has ever enjoyed. The outlook for the future of the music trade is more promising than it has been before for years.

A PAPER in New York, called the *American Queen*, criticises adversely the FOLIO picture of George A. Conly. Does the *Queen* want a chromo?

SUPPLEMENTARY FOLIO PREMIUMS.

We are pleased to offer the following supplement to our regular premium list. We have taken great pains in making up this supplement to present a list of useful and valuable articles only, and of the best manufacture, hoping to secure one or more agents in every city and town in this country.

For one subscriber with $1.60 inclosed, we give a choice from the following list of useful and valuable articles

One box stationery.
One indelible pencil.
One embroidery scissors.
One ivory or pearl-handled pen-knife.
One autograph album.
One chromo landscape.
One fruit-knife.

For two subscribers with $3.20 inclosed, we give a choice from the following:—

Sugar-spoon.
Butter-knife.
Turkey morocco pocket-book.
Pair table spoons.
Call-bell.
Carving-knife and fork.
Napkin-ring.

For three subscribers with $4.80 inclosed, we give a choice from the following:—

Six Scotch plaid napkin-rings.
Six teaspoons.
Fruit-knife with nut-pick.
Photograph album.
Cake-knife.
Pie-knife.

For four subscribers with $6.40 inclosed, we give a choice from the following:—

Rosewood writing-desk.
Rosewood work-box.
Child's knife, fork, and spoon.
Photograph album.
Autograph album.
Fancy gilt cup.
Soup ladle.
Pickle-jar with fork.

For six subscribers with $9.60 inclosed, we give a choice from the following:—

Gold pen with silver case.
Six tea-knives.
Six nut-picks.
Spoon-holder.
Six table forks.
Card-receiver.

For nine subscribers with $14.40 inclosed, we give a choice from the following:—

Six tea-knives, silver plated.
One dozen teaspoons.
One dozen tea-knives.
Caster.
Butter dish.
Spoon-holder.
Syrup cup.
Fruit-dish.
Cake-basket.
Croquet set.

For fifteen subscribers with $24.00 inclosed, we give a choice from the following:—

Gold pen and pencil.
Clothes-wringer.
Elegant caster.
Elegant family Bible.
Silver ice-pitcher.
Silver watch.
China tea-set.
Child's carriage.

For one hundred subscribers with $160.00 inclosed, we give a choice from the following:—

Lady's gold watch, Waltham.
Gentleman's gold hunting-case Elgin watch.
Elegant cottage organ.
Cabinet sewing-machine.

Notice. — Each article in the above list is new and of the best manufacture, and due care will be taken in packing, directing, expressing, and mailing same to subscribers. New subscriptions and renewals are counted alike as premiums. Specimen copies of the FOLIO sent free to those desiring to act as agents.

AUXILIARY NOTES.

S. B. Mills, the pianist and composer, is in the Catskills.

Edwin Booth's *Richelieu* was received with great enthusiasm in London.

Constance, a sister of Catherine and Jeffreys Lewis, will make her appearance in comic opera next season.

Emma Thursby will return to the United States and make a concert tour in October. There is a rumor that she will soon appear in opera.

Helen Dingeon is in San Francisco, but will return to New York during the month, where she is engaged for the Standard Theatre next season.

Marie C Strong is spending her vacation at her uncle's residence at Niagara Falls, and will visit her parents in Canada before she returns to Boston in September.

Nearly nine thousand singers from all parts of Germany have already announced their intention of taking part in the German Singers' Festival, to be held at Hamburgh in August.

Fay Templeton recently appeared at the Germania Theatre as *Bettina*, in "The Mascotte," in place of Dora Wiley, who was preparing for "The Merry War," and *Truth* spoke of her as follows:— "Miss Templeton is an unusually pretty young lady, and showed herself an unusually clever artiste. She has a good voice, and acts with intelligence and judgment."

THE FINE ARTS.

Edward Hill is summering and sketching in the Catskills.

T. O. Langerfeldt is at Mount Desert, busy in his summer studio.

Miss A. M. Gregory has a pleasing child's head in crayon at Williams & Everett's. The face has a fine expression.

J. M. Stone is busy with portraits in Worcester. Between his school and commissions for portraiture, he is a very busy man.

Thomas Robinson recently made an exhibition of his paintings in Paris, and has been made a member of the Cercle des Arts.

George Inness is at Milton, on the Hudson, and has had a portable glass studio made in which he can sketch in all sorts of weather.

Oriana Day thinks of paying Boston a brief visit soon. She will be welcomed warmly. We hope to see her pictures here that have attracted so much attention in California.

Ellen Day Hale, the talented daughter of Rev. Edward Everett Hale, of Boston, has a portrait in the Royal Academy exhibition which is well spoken of by the leading English critics.

A. A. Childs & Company have removed their art store to 352 Washington Street, where a fine landscape by Thomas Hill, some clever harbor sketches by Marshall Johnson, and water colors by Fred Gary, are among their pictures.

George L. Brown is very busy in his studio in Malden, preparing pictures for seven different exhibitions the coming fall,—New York, Philadelphia, Louisville, Cincinnati, Chicago, and other cities. We have the promise of a black-and-white drawing of "Ideal Venice," or some congenial subject from Mr. Brown for our series of original drawings soon.

William T. Richards shows at Williams & Everett's an English-coast picture—a view of Cornwall—that is marked especially with his well-known sparkling color. The massive rocks are painted solidly, and impress the beholder with a strong idea of their majesty, while the color of the water, with the strong light permeating it thoroughly as its action allows, is very beautiful.

W. H. Hilliard is at Pont-Aven, in Brittany. There are twenty well-known artists in that locality, sketching, Walter Dean, who recently left Boston, being among them, and being already hard at work. Mr. Hilliard has lately made a tour through Spain, where he found much good material. Consequently much can be expected of his next installment of pictures received by Palmer, Bachelder & Co.

John A. Lowell never undertakes anything without accomplishing it. He went abroad recently to interest English people in American art, and he has done so with decided success. He began by interesting the Prince and Princess of Wales in the Bicknell prints and the Low tiles, and both press and people have become enthusiastic. His copies of Schoff's engraving of Emerson, Hunt's "Bathers," and some original designs by G. W. Edwards for Christmas cards, were shown, and also admired greatly. The *Court Journal* says that the prince and princess "manifested great interest in the collection, and in Mr. Lowell's explanation of the various processes of which he shows the results. Mr. Lowell has probably done more for art in America than any other person." We all know in Boston how Mr. Lowell accomplishes his designs in the art world. It is by getting a lot of newspaper fellows together and telling them stories, of which he has a fine stock of the latest. We find it impossible to resist the conclusion that he has cornered His Royal Highness at the club some evening.

The New-York *Herald* of June 3 said, "The following artists will sail this morning on the *Pennland* for Antwerp: William M. Chase, Arthur Quartley, Frederick P. Vinton, S. W. Rowse, J. C. Beckwith, Robert Blum, A. A. Anderson, F. H. Lungren, and G. W. Edwards. With them will go Mr. C. C. Buel, of the *Century* magazine, who will do the literary portion of an article illustrative of the ocean trip, and proceed for further material with Messrs. Chase, Vinton, Blum, and Beckwith to Spain, after a short stay in Paris to inspect the *Salon*. In Spain they will be joined by F. Hopkinson Smith, who sails later in the month. On the way over, the ladies' cabin of the vessel will be decorated by the artists, as was done by several of the same group on their trip in the *Belgenland*, of the same line, last year. Nearly all of the nine will return in the fall. Arthur Quartley will probably spend some time in Holland and then travel East, possibly to the Black Sea, in search of the picturesque in his line of subjects. Mr. Lungren will devote his time principally to the study of Parisian street scenes, and Mr. Edwards goes abroad for further study in the marine line, in which he gives so much promise. It is intended that the articles written by Mr. Buel, and illustrated by his companions, shall be somewhat in the style of those gotten up by the Tile Club, of which some of the prospective illustrators are members."

CONCERT WORK BY MR. O'MAHONY.

One of the best concerts of the season was that given by Edward J. O'Mahony, the distinguished basso, on the evening of Thursday, June 1, on which occasion his co-operating artists included Fanny Kellogg, Ella McLaughlin, W. Kennedy, and John Farley, tenors, L. Campanari, violinist, Theodore Liebe, violoncelist, Henshaw Dana, pianist, and J. Frank Donahue, accompanist.

There was so much of real excellence in the performances of the various artists, that it may seem invidious to particularize; but it must be stated that the *piece de resistance* of the evening was the singing by Mr. O'Mahony of Verdi's noble aria from "I Vespri Siciliani," "O, tu Palermo," in which his magnificent voice and rare artistic powers showed to splendid advantage. Most notable was the delightful singing of Miss Kellogg, and worthy of special praise the efforts of the other vocalists engaged; while in the instrumental department, the work of Campanari, Mr. Dana, and M. Liebe, gave infinite pleasure. Several numbers were re-demanded by an audience the most enthusiastic.

At the concert, under the auspices of the Irish-American Societies on Saturday evening, June 17, Mr. O'Mahony was the recipient of a perfect ovation from the audience of more than seven thousand persons. His selections included the lovely Irish melody, "And Doth not a Meeting Like This Make Amends" (Moore); Randeggar's song, "A Freshening Breeze," and the duett, "Excelsior" (Balfe), with Mrs. F. P. Whitney. Responding to a clamorous encore Mr. O'Mahony gave "The Minstrel Boy" in such a style as to arouse his audience to a pitch of intense enthusiasm, and, appearing to acknowledge a recall for his second song, he sang Mozart's celebrated aria "Non piu andrai," in his accustomed brilliantly effective manner.

NOBLER THAN ALL.

The glittering, golden sunbeams
Dance o'er old ocean's breast,
While scarlet clouds are blazing
Away in the fiery west.

The songbird's shrill soprano
Rings out above the breeze,
Whilst lazy, lingering vapors
Float o'er the sun-flushed seas.

But we may dream of vernal groves,
And orient skies of blue,
Of the wine-red tint of sunset
With its deep, deep crimson hue,

Of bright Aurora's russet robes—
But dreams will never do,
We must by actions prove ourselves
To God and country true.

We may have brave aspirings
For the chivalrous and grand,
With bold, ambitious longings
To be heroes in the land;

But yet *one* honest action
In response to Duty's call,
Despite all empty vaporings,
Proves nobler far than all!

T. J. McGeoghegan,
St. Francis College, Baltic Street, Brooklyn, N. Y.

PASSING SHAKES.

The Spanish Students are still on the concert route.—[*Exchange.*] Taking their vacation, eh?

The reason Eli Perkins makes so much music is because he is such a lyre, and the paragraphers are continually playing on him.

A xylophone is a musical washboard.—[*Exchange.*] But it makes music that "will not wash" in the minds of the cultured and critical.

Are garments made musical by fluting?—[*Frankford Herald.*] No. What are you blowing about? Sometimes the air is musical when the bill comes in.

The reason some of the opera singers indulge in old jokes is because they are so familiar with chest-notes (chestnuts). See? This is "early English."

A young man who called to ask about an advertisement for a tenor in a choir, was all broken up when it was suggested that he had an in-choiring disposition.

When Anna Dickinson begins to play *Iago* will she object to being called "The Ancient"?—[*Exchange.*] Certainly, because she will be so fresh in the character.

The London *Musical World* calls Ciampi "the boisterous baritone." Brignoli, by the same rule, might be termed the trying tenor—trying to the audience while trying to sing.

It is stated that a railroad brakeman has become an operatic tenor, and has been engaged for next season at five hundred dollars a week. When singing, he should not suddenly recall his old vocation and "brake down."—[*Norristown Herald.*] No, such a catastrophe would be in-fern-al.

It is suggested that the chief choruses of David's oriental work—"The Desert"—should be sung in Allah breve movement.—[*Louis C. Elson.*] The trouble with managers producing "The Desert" in this country is that few of them have the "sand."—[*Richmond Baton.*] If they cannot produce "The Dessert," a great many of them can take the cake.

"A BONE TO PICK" WITH MR. ELSON.

I should like to ask Mr. L. C. Elson, if Baermann, Henschel, Maas, and Chadwick have done so much for the education of music in Boston, what the following persons have done? Thalberg, Jaell, Miss Mehlig, Rubinstein, Von Bulow, Miss Topp, Mad. Essipoff, Rummel, Joseffy, Castelli-Cloggenor, Mad. Joahnsson, Mad. Rudersdorff, B. F. Baker, Zeuiner, Muller, Johnson, George Davis, J. L. Gilbert, T. Bissell, Dr. Cutler, Southerd, Dudley Buck, Boscovitz, Underwood, and, lastly, whether Theodore Thomas has not done something for music in Boston. According to my programmes, they have all done more in the way of concerts, educating pupils, and bringing out compositions and soloists, than have the others—facts that are easily substantiated.

I have labored under the impression that P. S. Gilmore, the originator and director of the two great Peace Jubillees, did something in a musical way for Boston, but find, on consulting our historian, that this was only a delusion; that no such man was ever known, and no Jubilee ever occurred in this musical city. Strangely enough there are many others who shared this delusion with me. Howard M. Dow, too, is a man quite generally acknowledged to be a good organist, and a very superior accompanist, but it seems history has not accorded him even a small mention. There are many educated, worthy musicians in Boston, who have resided here for years, who have contributed largely toward making it a famous musical city, and it is a shame they cannot be awarded that small meed of praise which rightfully belongs to them. It is not my intention, nor is it in my province, to furnish a musical history of Boston, but I do desire truth and facts, for without these what is the history good for?

JAMES M. TRACY.

MARBLES.

Adam was the first ticket-of-leaf man.

The recent pictures of Lydia Pinkham indicate that she is out in a spring suit of clothes.

The Nineteenth Century has a long article entitled "What is money?" Are they "hard up" too?

Nashville has 728 citizens who part their hair in the middle and yet enjoy good health.—[*Exchange.*] Ladies, eh?

When a fellow is sowing his wild oats, it generally happens that some alleged lady is getting a large share of the wild dotes.

There are two events in this world for which we are never prepared—twins.—[*Frankford Herald.*] Oh, no! only one. We are generally prepared for one of them.

Mr. Charles H. Ayling, formerly a well-known business man of this city, died at Waltham, Thursday, June 1, at the age of seventy-four years.—[*Exchange.*] A man who had been Ayling for seventy-four years must be better off at rest.

Mary Clemmer says that only one girl in five hundred can be happy as a clergyman's wife. She tried it, and she didn't get to see a circus for eleven years.—*Exchange.*] And the report is, that Mary made her own circus after awhile.

It is announced that the Mississippi does not intend to hold levees this summer.—[*Boston Advertiser.*] Ah! Another rumor out is, that the levees do not intend to hold the Mississippi either, excepting "at brief intervals for rest and refreshment."

AUXILIARY NOTES.

The next "Irving revival" in London is to be "Much Ado about Nothing."

After all the talk, it is said now that Verdi has not yet written a line of his new opera of "Iago."

Haydn's "Seasons," last heard in Paris in 1857 and 1875, was performed at the Conservatory in May last.

The Duke of Edinburgh played the violin obligato, and Marie Roze sang Gounod-Bach's "Ave Marie," at the Albert Hall, London, May 20.

Julia Vaughan, who retired from the stage three or four years ago, and is the wife of Townsend Percy of the *New York Star*, has decided to return to the stage.

Noray Clench, the fourteen-year-old daughter of a violin-maker of Toronto, is spoken of as a prodigy, her playing of the violin being regarded as wonderful, even by so accomplished a judge as Remenyi.

M. Von Glaser, the Impressario, who lately took Sara Bernhardt around Europe, says that she intends to visit the United States this autumn with a carefully selected troupe and orchestra, to give a series of Wagner concerts. The star of the company will be Frau Leom, the prima donna, who has made her mark as the exponent of Wagner on the boards of the Berlin Opera House.

Gilbert and Sullivan keep on inventing neat ideas. In their next season's opera, it is stated that the principal character is the *Lord Chancellor*, who is in love with one of his own wards, and is obliged, therefore, to obtain his own consent to the union, and satisfy himself that he is all that can be desired. Finally he overcomes all scruples. This will afford Mr. Gilbert ample scope for the play of his eccentricities.

Among the new productions soon to be witnessed in Boston, will be that of "Bijou," a musical comedy, written by Mark Wolf, of this city, for little Corinne, besides whom Jennie Kimball, M. W. Fiske, Bobby and Danny Daly, and others will appear in the cast. Fred Eustis is with the company, arranging the music, and will superintend the production. The piece will be first seen in this city on July 17.

Gertrude Edmands, who sang recently at Mrs. E. M. Temple's concert in Nashua, N. H., made a success gratifying to those who are watching her kindly eyes. One of the local papers, speaking of her, says, "In all her numbers she exhibited breadth of style, and developed talents seldom possessed by one so young;" and another says, "Of her style of song it may be said that it is new and sparkling, her pronunciation remarkably distinct, and the renditions are given with that pathos and expression which at once elicit the plaudits of her audience."

Minnie Hauk and her husband, the Chevalier Ernest von Hesse-Wartegg, are now in Paris, having sailed in the *Amerique* on her recent trip. They will spend several weeks in the French capital, as we learn from the *American Art Journal*, after which Mme. Hauk sings for King Louis of Bavaria on special invitation. During the Italian opera season the prima donna has sung "Lohengrin," "Carmen," "Mignon," "Faust," "Traviata," "Trovatore," "Roberto il Diavalo," "Magic Flute," and "L'Africaine." She sang "Lohengrin" twenty times; "Carmen" thirty times; "L'Africaine" thirteen times; and the other operas three or four times each. In addition to the opera representations Mme. Hauk also sang in some twenty concerts.

TO THE PIANOFORTE.

Thou wonder of the workmanship of man!
How intricate, yet simple, is the plan!
When we to thee the soul of sound impart,
Thou seem'st a step beyond mechanic art.
For Music's god thou art a fitting throne!
How, winging round thy golden globe of tone,
The spirit flies through each encircling zone.
In Torrid's realm it loves to linger long,
For there what deep, luxuriant feelings throng!
'Mid Frigid's clime of Fugue—a zone select,
Which showeth less of heart than intellect—
It joys to soar. Then, too, in Temperate's belt
Wherein emotions various are felt,
Delight it takes.

What bliss by thee is dealt
To amateur and artist. Gems of thought
In Century-mines imbedded, thou hast brought
To bless our lives. What good with thee is wrought!
In Matter's vast pianoforte, all souls
Existence's tension feel: they seem the strings,
While Nature as Pianist grand, controls
The keyboard of the senses; Music's wings,
Beneath her touch unrivaled, fast unfold;
Soul-melodies her skillful hand doth mould.
What beauty-laden harmonies untold
From Life's unnumbered voices e'er ascend,
And with angelic choruses inblend!
Our Maker, through the portal wide of Time,
Well pleased, doth hear the Symphony sublime.

HENRY W. STRATTON.

A LONDON correspondent speaks as follows of Modjeska's appearance as *Odette*, a *role* that she will probably assume during the next season's tour in this country under John Stetson's management: "She is the same lithe, graceful, polished mistress of her art that she was when last seen in America. She has not altered perceptibly in any respect during the interval, not even in that indescribably pretty accent which we all remember with pleasure. She is more powerful in *Odette* than in any character I recollect her to have played. In the little tea-drinking comedy scene at the beginning of the play her delicate finesse is most delightfully apparent. Later, in the same act, her horror at her husband's discovery of her shame, her defiance of him, her pleading when she finds that her child is to be taken from her, and her final concentration of rage as the goes out of his house, all play in quick succession, and with wondrous vividness. Later, in her renewed defiance, she is again very strong, and, finally, when she meets her daughter and deliberately conceals her own identity lest the knowledge shall mar that young life she holds so dear, the greatness of the artiste came out more clearly still. I have rarely, if ever, seen upon the stage a piece of work so pathetic and so touching to every feeling of tenderness. Modjeska is certainly greater than ever."

A NEW MILITARY BAND has been organized in Chicago by White, Smith & Company, Story & Camp, and J. Howard Foote. We learn from *The Indicator* that they "are perfecting themselves as rapidly as thoroughness of work will admit. They will soon be in the field of active competition for public honors. It is under the direction of A. P. Tyler, and is composed of one E♭ piccolo, one E♭ clarionet, four B♭ clarionets, oboe, six B♭ cornets, four E♭ altos, three trombones, two euphoniums, two E♭ tubas, bass drum and cymbals, and snare drum; total, twenty-seven."

THE MISSION OF MELODY.

Among all the forces which sway and control the hearts of men, none are equal in power to melody, or the voice of song. Its influence — though oft-times subtle and apparently indiscernible — is irresistible, and almost universal; and its dominion is absolute. In every walk of life, and amid each varying change of its vicissitudes, it sways mankind, entering into and permeating every element, whether of joy or sorrow, hope or despair. Its mission is to all, and its ministrations come to all alike; none so high that it cannot reach, or so low that it does not visit. Its power is drawn from the esoteric forces of nature, but its mission is open and general.

There is a beautiful legend known in Persian literature which indicates the idea of that people upon this question, and as it is a very pleasing story, it will be welcome to readers of this article. The tradition is as follows: —

"The genius of the human race one day presented himself before Jove and offered this petition: —

"'I beseech Thee, O Almighty Father, give thy poor mortals a better language; for now they have naught but words when they would tell how they mourn, rejoice, or love.'

"'Have I not given them tears?' sternly asked Jupiter. 'Have they not the crystal tear of joy, the salt tear of grief, the sweet tear of love?'

"'True, O Father! but even tears cannot express the deepest emotions of the heart. Mighty King, give them a better tongue in which to clothe the expression of their feelings, — when youth's early morning is tinged with the golden promise of coming day, and the tree of life is bursting into buds of happy omen; when the fuller day-spring of time has rolled upward to a glorious noon-tide, and the life-tree bends beneath the weight of the ripening treasures; and in old age, when the heart lives in the past and its memories, and the golden clouds presage the dawning of another life; when the reaper gathers in the harvest before the closing of the day which merges into the golden morning in heaven, shining high above the departing sun of this life. Give their hearts another tongue, great Father!'

"Thoughtfully Jove listened to the eloquent pleader, and he yielded to the prayer so tenderly poured forth. But how should he answer it? His eye fell upon the Muse of Melody, and the problem was solved. Summoning this divine Muse, he said to her, —

"'Descend thou among men and teach them thy language.'

"Well pleased with her holy mission the Muse descended to earth, and now the heart has a language."

Melody is universal; it speaks our great language. No people so unenlightened but it finds lodgment among them; no class so degraced but it has place in their midst. Some one has well said, "Let me write the songs of a people, and I care not who makes their laws." And he might add in continuation of his theme, "Show me the melodies of a people, and I will index their civilization." Melody is refining, purifying, elevating, and precisely in the degree in which its best and highest attributes are accepted and understood will be found to be the moral and intellectual standing of a people, sect, class, or community, or in the ratio of their civilization will be found the purity of their melodies. From that nation standing lowest in the plane of civilization and intellectual advancement up to the highest type of advanced cultivation, and in every intermediate degree, it will be found that the Muse of Melody has extended her ministrations to all alike, but with widely varying results.

It is a significant fact that the melodies of a race keep accurate step with its march toward civilization. As a people or nation widens its intellectual possessions, its melodies become purer; as crudities and errors are weeded out from their educational systems, so are they expunged from their songs, thus indexing their mental progress. From the wild and uncouth howlings of the original North-American Indians and their hideous prototypes in the South-Sea Islands today, to the cultivated tones of the Caucassian race, and in all the vast interlying intellectual space, will be found grades of songs typical of the races who utter them. Each people finds its own voice, and gives expression to its peculiar "Language of the Heart" after its own impulse, and swayed by its own custom. This is a fact of such general acceptance as to require no argument; it stands among the accepted items in the æsthetic inventory of the age.

The Mission of Melody is, indeed, a most important one. Its influence permeates every situation in life, and its essence is a subtle power. Among all the occult forces of nature none are stronger, none more irresistible, none which hold such absolute sway over the human heart. This truth, this everlasting principle, has been acted upon and utilized in innumerable instances when masses were to be swayed, or the heart played upon by skillful hand. How cunningly have the novelist, the poet, the dramatist, all pressed into their service this ubiquitous Muse of Melody, and used her mighty power for their own peculiar ends! How frequently have they played upon the hearts of men through this grand element of our common humanity, and wrought out their skillfully devised plots by the aid of this powerful agent! "One touch of nature makes the whole world kin," and "One strain of melody makes the hard heart kind." No heart so callous, no soul so depraved, no brain so disordered, as to be beyond its reach; and this fact has been utilized whenever and wherever its ministrations could be made available, to reach and sway the hearts or minds of men for good or evil.

The Mission of Melody is universal and perpetual, filling all time as well as all space. It has "all seasons for its own," and all hearts are open to its ministrations. In our hours of sorrow the overburdened soul finds relief in song; in moments of joy it mounts on wings of melody; and in seasons of affliction it weeps itself calm in soothing strains, each note of which is a tear. How wide-spread is its province! From the solemn peal of the organ, and the devotional choral, "The Lord is in His Holy Temple," wooing the hearts of men from the sordid and frivolous pursuits of every-day life to the solemn stillness of the sanctuary, and appealing to the religious elements of his nature, down to the headlong rush of the most superficial, trashy, so-called "Song of the Day," inciting to insipidity and demoralization, each grade of intelligence, each phase of intellectuality has its own generic type of melody, its own "Language of the Heart" to act upon and influence its votary, to sway him for good or ill.

How important, then, that the fountain-head, from whence is to flow so grand a stream, should be immaculate, and that the waters be kept pure in their onflow! Of what vital import is it that all our melodic associations are preserved as intended by the Great Father who sent his Muse among us that all her influences may be elevating. This is a consideration whose importance cannot be too highly appreciated; whose magnitude cannot be over-estimated

Melody, in and of itself solely, is pure, and its influences salutary; it is in its associations that lie its tendencies. We listen to a sweet strain of music for the first time, and are delighted with its exquisite rhythm, its nicely modulated progressions, its delicate dynamical transitions, and we are filled with a delight peculiarly æsthetic, born from the spirit of song. After a time we hear this strain again, wedded, it may be, to a poem of more or less literary or mental worth, and it then becomes but a vehicle for the conveyance of the sentiment of the poem thus united to it. And ever after the sweet melody which so pleased us at first has lost its own delicious individuality, having merged it in that of the perhaps less worthy poem(?). Should, however, the words to which it is joined, be in every respect worthy the association, it is fortunate for the melody in so far as that portion of the question is concerned, but its special existence is gone, and ever after we remember it only from its literary companion. There are beautiful melodies whose exquisite rhythm is deserving far better treatment, and whose peculiar structure should have saved them for a better fate, that are forever joined to, and remembered only by, the trashy word-mate with whom they have been connected, just as many excellent women are only known by the titles of their worthless husbands. Instances of this last described nature are innumerable, and serve to point a very significant moral. An earnest and emphatic protest is intended against the profanation alluded to, and which is become so wide-spread in its outcropping. Let melody, that is in and of itself pure and refining, be held too sacred for a union which is unholy, and whose issue can only be abnormal deformity.

How powerfully we are swayed and controlled by this "Language of the Heart." And how differently it comes to us under the varying aspects of our ever-changing existence. It takes its kaleidoscopic hues from our own individual mental atmosphere, and assumes form and color from our immediate surroundings. The same kind of music, heard under differing circumstances, will be widely divergent in its effect upon us. The rollicking strains of the Scotch bag-pipes screaming out the enlivening reel at the merry-making, the sad wail of the pibroch in the Highlands, droning out a heart-breaking lament over some soul who has laid down the cares of this life and entered upon his eternal rest, the "slogan of the Highlanders," faintly borne to the almost closed ears of the distressed garrison at Lucknow, during the terrible Sepoy rebellion in India, some quarter century ago, are all the outcome of the same crude instrument; but how far apart in their characters, how widely divergent in their effects upon their several listeners. And so, too, of many of our home melodies, drank in during all our years of life, and linked in memory with all the associations which constitute the history of almost every one. We hear these melodies, and ever after they are joined in our hearts to the scene and events of the hour, and are a part of its memories. Years afterward, under different circumstances, and away, it may be, from all the associations of the time and place with which these well-remembered

strains are so tenderly associated, we hear them again, and our hearts are deeply moved. This is the experience of all, and is a fact universal in its extent. Whatever reaches the heart to its lowest depths purifies and elevates it, as men are made better by any power which moves them to tenderness or any deep emotion.

The soldier, surrounded by "all the pomp and circumstance of war," hears the rattle of the stirring "long roll," and his blood flies through its narrow channels with an impetus that causes his heart to pulsate in unison with its call "To arms!" After the battle the same instrument gives forth the muffled "dead march," and his eyes run over with the tears no true man is ashamed of. The same organ whose glorious strains breathe forth the joyous "Wedding March," also wails out the funeral lament, and the tuneful choristers alike chant for joy or sorrow. After the terrible season of bondage of the children of Israel, how naturally did Miriam, their prophetess, burst forth in her song of triumph, "I will sing unto the Lord a *new* song," their tuneful harps having been long attuned to the mournful cadences which typified their enslaved condition before Moses led them out from Egyptian bondage.

And thus is Jove's behest being carried out; thus is the Muse of Melody fulfilling her loving mission upon the earth; thus are the children of men receiving the blessing bestowed upon them; thus "The Language of the Heart" becomes a universal tongue. Thus will it be forever. May that tongue be honest, that the language be pure and undefiled, attuned ever to the right, and wooing the hearts of men to higher, nobler impulses. Thus shall the behest of Jove be made a blessing, the Mission of Melody be a triumph and a glory.

FRANK N. SCOTT.

INDIANA MUSIC TEACHERS' STATE ASSOCIATION.

To the Editor of the Folio:—

The sixth annual meeting of the Music Teachers' State Association of Indiana was held in Logansport June 26, 27, 28, and 29. M. Z. Tinker, the president, read a carefully prepared paper on the qualifications necessary to the successful music teacher, which was replete with good advice, and gave a sketch of the old-time music teacher. The Choral Union of Logan — forty voices — sang the "Soldiers' Chorus" from "Faust," and F. R. Webb closed the session, playing Wagner's "Tannhauser" in a masterly style on the pipe organ.

Tuesday, J. F. Kinsey, of Fort Wayne, read a paper on "Normal Music Schools," which elicited quite a discussion. In the afternoon George B. Loomis, of Indianapolis, read a paper entitled "Music in the Public Schools," which was listened to with rapt attention, and was followed by discussion on the paper and by music, impromptu, piano, violin, and organ. Tuesday evening a paper by Prof. H. S. Perkins, of Chicago, entitled "Song Eloquence versus Chaos," was a grand effort, and brought out the good and the bad side of vocalists in an eloquent and a comical manner. Prof. Schmidt, pianist, played one of Lizst's Rhapsodies, which was received with enthusiasm, after which a well-written paper entitled "Concert of Action," by W. H. Mershon ("The Drummer Boy of Shiloh"), of Wabash, was read, and attentively listened to, followed by Prof. Webb in an impromptu. On Wednesday, a paper entitled "The Organ in Church Service" by F. R. Webb, Lima, O., was read, followed by an interesting discussion, in which Messrs. Bates, of Columbus, Cole, of Richmond, Loomis, of Indianapolis, Mershon, of Wabash, Heath, of Fort Wayne, Giffe, of Logan, Tinker, of Evansville, and a number of others spoke. In the evening a piano, violin, cello, and organ recital took place, which was well attended. S. W. Straub's paper, entitled "Musical Knowledge, and Mistakes of some Music Teachers," was read for him on Thursday, as he was unavoidably detained. It was up for discussion, in which a number engaged. Mr. Fields, of Logan, followed with a paper, entitled "Pupils' Practice," which provoked considerable discussion.

The closing concert was given on Thursday evening, and embraced a good selection from Beethoven, Rossini, Verdi, Dudley Buck, and others. It was highly successful.

The next convention will be held at Terre Haute, and the officers for the ensuing year are W. T. Giffe, of Logan, President, and W. F. Heath, of Fort Wayne, Secretary. M.

NOTES FROM ALBANY.

The Musical Association, in a neat pamphlet, announce two concerts for the coming winter, and the Oratorio of "St. Paul," assisted by leading artists, — Emily Winant, Theodore Toedt, and others. All hope it will be a success. Leonard Paige, one of our popular tenors, is secretary; and D. Whittle, the leading tenor in town, is the treasurer.

Prof. Parkhurst's closing exercises made a great success, the hall being crowded with musical people. His pupils comprise our best singers, and his school is one of the finest in the State. The solos by himself, Miss Lewi, and Mrs. Bentley, were exceedingly well rendered. Last Easter Gerrit Smith was introduced into our musical circle as organist of St. Peters', and a pupil of Prof. Haupt, of Berlin, and Carl Piutto, of Leipsig. Today he is one of our most popular organists, which is due to the fine recitals which he has given. He drew the finest audiences, and all were much pleased. All trust that he will continue to remain with us, as much pleasure is derived from his playing.

Ida Slade gave a musicale to her pupils recently.

D. Whittle will resume his position as leading tenor at the Fourth Church.

Finlay S. Hayes was highly complimented at Buffalo recently for his fine singing. He deserves it. BETT.

SARAH BERNHARDT and her marriage were thus discoursed about by the London *Truth* on the occasion of the actress's recent re-appearance on the London stage: "I am glad to find that marriage has improved the erratic Sarah in several ways. She looks better, she acts better, and she behaves better than she ever did before. The solemn-looking Greek gentleman, by force of will or influence, has succeeded in taming a madcap. I believe it is perfectly true that this love sprang, if not from fear, at least from nervous constraint under a stronger mental organization. 'He is the first man," said Sarah to a friend, 'who ever made love to me of whom I felt afraid. He can make me do what he likes.' I can believe this, for it is true to human nature. Women of a highly nervous organization and an imaginative temperament like to be 'oppressed' as much as any Celt. In secret they love the man of whom they are most in awe, not the man who is most tenderly adulatory and submissive."

AUXILIARY NOTES.

Julia Gaylord is a minister's daughter.

"Denis Papin," the so-called scientific drama, was a failure in Paris.

Emma Howson was the original *Josephine* in "Pinafore" in London.

Joachim is about to undertake a concert tour through Russia and Germany.

"Lohengrin" fell rather flat in Madrid, but was received with great applause at Barcelona.

Next September, Tamberlik, the celebrated tenor, will inaugurate the new theatre at Vigo, Spain.

The rehearsals of the Cecelia Society of Syracuse will be resumed on the first Monday of October.

An original comedy, of which Goethe will be the hero, will be among next season's Parisian novelties.

Fannie Lovering, of Boston, has been engaged as soprano at the Munn-Avenue Church, East Orange, N. J.

At Verdi's request, the Vienna Court Opera has entrusted Hermann von Lohner with the writing of a new libretto for the composer's "Don Carlos."

The Syracuse (N. Y.) Opera Club is a new organization. It has adopted a constitution and by-laws, and proposes to give four operas a year. It will have a chorus of sixty voices.

The American prima donna, Emma Nevada, continues her successes on the Italian opera stage. The Italian musical journals speak of her performances in most eulogistic terms.

Great innovations are being made at the Teatro Nazionale, at Buenos Ayres. Boxes are being constructed to accommodate fifteen persons, and the entrances are being enlarged so as to allow the departure of the audiences in files of ten.

Charles Kean called America "the grave of talent," and now London *Truth* says that "America very nearly ruined Sarah Bernhardt as an artist and an actress, as it tried to ruin Patti, Nilsson, and scores of others." Dreadful!

News reaches us from abroad, that "a theatrical phenomenon is at present finishing his education under the tuition of one of the most noted dramatic lady teachers of Berlin, — a young man of a respectable family, who intends to make his appearance in a number of feminine characters ('Adrienne Lecouvreur,' 'Phaedra,' and so forth), for which his exterior as well as his voice — a natural soprano — perfectly qualify him."

M'lle Rhea is under the tuition of Adelaide Neilson's instructor, Mr. Ryder, of London, and is taking a lesson daily, giving all her time to the study of *Juliet*. She will add to her repertory "Romeo and Juliet," "Ingomar," "Diana de Lys," "Mary Stuart," "School for Scandal," "Lady of Lyons," and a new play by a celebrated author, translated from the French. Her next season will open Sept. 4, at the Brooklyn Park, and continue forty weeks, thirty being in the large cities.

The King of Italy has signed a decree which institutes, under the ministry of Public Instruction, a permanent commission of the musical and dramatic arts, composed of ten members nominated by the King, four selected from the profession of music, four dramatic authors, one musical critic, and one dramatic critic. This commission will examine all questions relative to musical and dramatic instruction, the reforms to be introduced in the ordering of the various institutes and the deliberations of the concourse.

THE FARINI CONCERT AND CHAMBER OPERA.

The close of the musical season of Boston was celebrated by an event which had been anticipated for some time, but which attained a degree of success that had hardly been expected, — the concert and chamber opera given by Antonio Farini and his assistants on June 23. The critics of the daily and weekly press were unanimous in their praise of the affair, and it remains for us to do but little more than echo the general verdict. Signor Farini is a teacher who gives his whole soul to his profession, and in consequence the success is all the more gratifying, since we always like to hear of earnestness prospering. He has been but a little over a year in Boston, and yet has accomplished a great deal in that time. The success of his pupils is his best endorsement. The general verdict of the audience seemed to award the palm of greatest favor to Addie C. Reed, whose "*Ah fors e lui*," from "La Traviata," was executed brilliantly, with a clearness of tone that was very inspiring, her trills and runs being almost faultless, and her singing of the grand aria having been executed exactly as written. She took D flat with the greatest ease. William H. Stedman sang Signor Farini's barcarolle, "Open Thy Window," in a very effective way, and after a persistent encore repeated it. Miss S. L. Dawson sang Eckert's "Swiss Echo Song" creditably, her clear, high soprano being used in a pleasing way. Cora E. Wyse also sang well, as did Sarah A. Griswold. Hannah Skoog not only sang finely her "Waltz Rondo," by Gumbert, but what was of equal, if not greater, import, she expressed so much sentiment with her mobile face that the more appreciative part of the audience were captivated at once. She has improved much in manner and expression since we heard her last. Miss M. B. Robinson followed, and closed the concert part of the programme by singing with nice discrimination as well as fine voice Donizetti's "Brindisi Lucrezia." The chamber opera consisted of the garden and duel scene from "Il Trovatore," with Miss Reed as *Leonora*, Miss Robinson as *Inez*, William H. Stedman as *Manrico*, and Signor Farini as *Count di Luna*. Miss Reed continued the great success made in the concert in her scene from "La Traviata," and not only sang finely, but acted in a way that was marvelously free from amateurishness. Mr. Stedman sang conscientiously, and in the trio with the *Count* and *Leonora* he came out surprisingly well. Miss Robinson gave a fine realization to the vocal part of *Inez*, in some respects better than is often seen on the operatic stage, where it frequently is cast shabbily. The last act was cast as the first, excepting that Madame C. Hunking took the *role* of *Leonora*. This lady looked and acted the part almost to perfection in some phases, and sang with great sweetness and simplicity, her refined taste in vocalization being very marked, especially in "*D' amor sull ali rosee.*" Mr. Stedman was even better in the last than in the first act. Marie C. Strong interpreted the *role* of *Azucena* with strong though quiet feeling, and her acting and make-up were careful studies of character and costume, while her rich contralto voice was heard at its best. Signor Farini's *Count di Luna* was a strong piece of acting, and he sang better than we have ever heard him before. It was a fine echo of his former successes when given professionally on the operatic stage. As a whole, the portions of the opera given were in good taste and fine expression, and will rank with many representations we have seen by professional troupes. Signor Farini is to be congratulated heartily on the success that has attended him in his teaching and in this outgrowth of his professional labors.

MUSIC OF THE MONTH.

Our list of music sent out with the FOLIO for this month consists of nineteen pages, embracing some of the best that is published by White, Smith & Company, and all of it has a steady sale over the counters everywhere. It is no cheap and unsalable trash, but music that sooner or later would be found on many pianos in the land. It will thus be seen what an advantage the FOLIO is to music-lovers everywhere. And the music, of course, is additional to the other features of reading matter and illustrations pertaining to a live, original paper, not dependent on others for its ideas, or even for its matter illustrating those ideas.

BOSTON felicitated itself a great deal on its children's "Pinafore" company a few years ago, and not without good reason; but, excellent as that organization was, it could not begin to compare in merit with the children's "Patience" company now giving that popular opera at the Boston Theatre. It is little short of marvelous to see how thoroughly in accord with the Gilbert idea these little people are. And yet, if one looks below the surface of things, and reasons a little, the answer to the self-propounded query as to how they can do it is apparent at once. Given average voices and fair intelligence, they are, in addition, natural. This is what few actors and actresses are. Hence they fail to appreciate the ruling ideas found in all Mr. Gilbert's librettos. They are artificial, and study to them means only a further emigration into the realms of the false and unnatural. If one ventures to tell them differently, he is told that he has no stage knowledge, and does not know what stage requirements are. Right here is the point. Possibly this critic has not such an abundance of stage knowledge that he can see nothing else, not even what human nature wants. These little people are natural, and, to a great extent, not self-conscious. They have not drunk in stage traditions and reveled in stage business till they are blind to simple human nature. Why, their performance is like a ramble through the meadows and woods after sweltering in the heat and suffocating in the dust of the city. The *Grosvenor* and *Lady Angela* are undoubtedly the best characterizations that we have had in Boston, as good as some of them have been. And *Lady Jane* — she is a lady this time, and is not tainted at all with the variety show, as too often has been the case. Ladies and gentlemen of the stage, you who have attempted, or think of attempting, Gilbert and Sullivan, come to first principles, and study naturalness, endeavoring to regain it if you have lost it all. Be natural, be simple, be truthful to the finest human nature, — above all, be ladies and gentlemen, — if you would give Gilbert and Sullivan their most conscientious interpretation.

THE FOLIO is not only holding its own during this season of general shrinkage in the circulation of papers, but is increasing steadily in circulation and influence. We are not only in receipt of constant compliment from our subscribers and the press everywhere, but some of the slow-going, scissors-using, idea-stealing papers met with at all turns, are beginning to exercise a spleen that takes the place of originality, and slur the paper in sly paragraphs, which is an additional proof of the increasing power of the FOLIO.

THE Chicago *Indicator* rises to remark that "Columns may be written in praise of a theatre, manager, or combination, and the eulogy is scarcely appreciated by the parties interested; but four lines written in a spirit of just condemnation arouses a desire for gore on the part of the person or persons catechised." That depends a great deal on the spirit in which it is written. No manager or actor worthy the name objects to frank, dignified, gentlemanly criticism: it is only the "smart" "rot" of such irresponsible scribblers as Arthur Leach, the Boston correspondent of a New-York scurrilous sheet, that arouses general and justifiable indignation.

THE New-York Ideal Opera Company appeared in "Billee Taylor" at Oakland Garden the second week in July, and for the most part did extremely well. Signor Brocolini was the *Christopher Crab*, A. W. F. McCollum the *Captain Flopper*, Henri Laurent the *Billee Taylor*, Frederic Evans the *Ben Barnacle*, Janet Edmondston the *Phebe*, Amy Ames the *Eliza*, Mollie Fuller the *Susan*, Wallace Allen the *Sir Mincing Lane*, and Fannie Hall the *Arabella*. The opera was well given on the whole. The company is a very good one, much better than many of those which go out with more fireworks in advance. The company also appeared in "The Pirates of Penzance."

AUXILIARY NOTES.

Ada Rheinhardt is a new Chicago dramatic soprano.

W. H. McDonald, Tom Karl, and Marie Stone, assisted by local talent, gave "The Chimes of Normandy" at Catonsville, Md., early in June.

Among the realisms of the coming production of "Uncle Tom's Cabin" at Oakland Garden will be real water and real ice, in addition to the realistic features already familiar.

John A. Stevens, now in Europe, has received an offer from the Royal Court Theatre, Liverpool, and will play a short engagement there, beginning July 24, in his play "Unknown."

Maggie King, from St. Paul, Minn., a pupil of Signor Farini, who has a fine mezzo-soprano voice, has returned home, and we expect to hear from her in the musical world soon.

Napier Lothian is again at the Grand Union, Saratoga, with the Boston Theatre orchestra of thirty pieces. The concerts are given morning, afternoon, and evening. This is his seventh season.

Freddie Williard and T. Messingale, two students of the Kansas Institute for the Blind, at Wyandotte, recently gave a concert at Jamestown, Kansas, which was well spoken of by the *Kansan*, the local paper.

The Commonwealth is responsible for the following: "Quite a number of Bostonians were recently made subjects for portraits. Some of them felt less complimented when the next number of the same paper came out with a list of portraits of the agents for a piano-manufacturing concern."

S. S. Bloch, who is such an accomplished elocutionist, and who has been teaching the art to the teachers of the public schools and many private classes in Boston, has been engaged by the Madison-Square Theatre for leading-juvenile business. He will join "Hazel Kirke" Company No. 2, immediately, and begin the season with them.

MR. STANLEY'S NEXT SEASON.

We are glad to know that W. H. Stanley, the well-known tenor, has decided to reside in Boston the coming season. During the past few years he has filled, very successfully, engagements with leading companies, including The Kellogg Opera Troupe, Emma Abbott Concert Company, Gilmore's Band Concerts, and so forth, and has had large experience in oratorios. His voice is a pure tenor robusto of great volume and large compass, and has a sympathetic quality very seldom found in such a voice. His high notes are clear and ringing, and he sings the high B natural without any effort, and with his musical education and experience he will doubtless prove a great acquisition to our musical ranks. He has already made several important engagements in Boston. The following are quoted from among his press notices: —

"Mr. W. H. Stanley has been singing at Gilmore's concerts with great success. In fact, he has divided the honors with the other musicians. His voice is large, musical and well managed, with compass sufficient for any work required; his execution is clever, and he sings with intelligence and spirit whatever he undertakes." — *New-York American Art Journal.*

"Mr. Stanley's voice was also heard in its best condition, and few tenors come upon our concert stage better adapted for the rendering of English ballads and music of that class. His enunciation is charmingly clear, and his tones have the purest quality as well as a grand volume seldom heard in such a tenor." — *Boston Daily Globe.*

"Mr. Stanley gave a very brilliant and telling rendition of the Handel aria, 'Sound an Alarm.' Mr. Stanley's efforts, during the festival, have given great pleasure, and he must be brought here again. His solos in St. Cecilia's Mass, by Gounod, were rendered with great ability, and added much to his reputation as a superior vocalist." — *Worcester Daily Spy.*

"Mr. W. H. Stanley let his audience hear him for the first time. His voice is eminently adapted to oratorio music, — a school in which he has evidently had a good training. His best effort was in 'Behold! and See!' which he sang with great pathos. 'Thou shalt break them,' was also declaimed with great dramatic power. Mr. Stanley is, beyond a doubt, the best oratorio tenor that has ever visited this city." — *St. Louis Daily Democrat.*

CHICAGO CORRESPONDENCE.

The Thomas Concerts began Monday evening, July 3, and will continue until August 5. The Exposition Building upon the lake front is used. It is better fitted for such concerts than for vocal. A portion is set apart and æsthetically interspersed with evergreens, in the midst of which are tables for the semi-exclusion of families and parties, and for serving refreshments. The cool weather at the opening was not encouraging for summer-garden concerts, but the gradual warming up of the elements without has had the effect to increase the patronage, until it is now very encouraging to the management, Mrs. George B. Carpenter, lessee, and Milward Adams, manager. The orchestra numbers fifty-four, a large share being resident musicians. The *corps de force* is better than at the previous summer concerts given here by Mr. Thomas. The programmes are wisely selected for entertaining the musically inclined, and educating the masses.

The music teachers have met in convention for the sixth time for individual and collective improvement, interchange of views and social intercourse. This time Chicago threw wide open her hospitable doors to the association. The meetings were held on July 5, 6, and 7, in Hershey Hall. This most commendable organization of the music teachers of the country was instituted six years ago in Delaware, O.; Prof. Theodore Besser, then music teacher in the college of that place, but now Prof. of Music in the college at Bantelort Springs, Va., being the father of the enterprise. The meetings have been held as follow in chronological order: The second at Chautauqua Lake, N. Y.; the third at Cincinnati, O.; the fourth at Buffalo, N. Y.; and the fifth at Albany. The interest has continued to increase at each subsequent meeting, the one just closed being pronounced the most successful, which is encouraging, and augurs hopefully for the future. The executive committee has the arranging of the programme, and general local management. This season it was in the hands of C. W. Sykes, F. W. Root, and H. S. Perkins, of Chicago. The business, however, was all done by Sykes and Perkins. Owing to the absence of the latter in California until the last week in May, the work of preparation, both general and in detail, was crowded into the unfortunate interval of about five weeks. The Association was wise in selecting Arthur Mees (Festival Chorus Drill-master), of Cincinnati, for its President, and it was greatly honored by his acceptance. He is a gentleman of broad culture, large and valuable experience, with generous instincts and cosmopolitan views upon matters of art and culture. I am happy to say that the number of this class of music teachers, identified with the Music Teachers' National Association, is increasing annually. In the hands of such men and women with broad, progressive views, the organized efforts will be a power in the land, and eventually do a good work in elevating the standard of music teaching and criticism.

The literary exercises for the three days were as follow: —

Wednesday, A. M. — President Arthur Mees, address; Welcome Address by Rev. W. H. Thomas, D. D., of Chicago; Essay, "Concerning Musical Interpretation" especially as applied to piano teaching, by W. S. B. Mathews, of Chicago.

Afternoon. — Essay, "Office of Music in Public Worship," by Rev. J. H. Knowles, Canon of SS. Peter and Paul Cathedral, of Chicago; Essay, "Elementary Singing," by Orlando Blackman, of Chicago; Essay, "The Classic and Romantic in Music," by J. C. Fillmore, of Milwaukee, Wis.

Thursday, A. M. — Essay, "The Right of Private Judgment in Music," by Hugh A. Clark, of Philadelphia; Essay, "Clavicular Breathing," by John Howard, of New York.

Afternoon. — Discussion of previous papers, and an Essay, "Expression by Voice and Action," with illustrations by Walter C. Lyman, of Chicago.

Friday, A. M. — Essay, "Musical Criticism," by George P. Upton, of Chicago, for *twenty-eight* years musical critic of the *Chicago Tribune;* Essay, "Formation of Piano Touch," by E. M. Bowman, of St. Louis; Essay, "The Use of Dissonances in Music," with illustrations, by J. C. Van Cleve, musical critic of the Cincinnati *Commercial.*

Afternoon. — Discussion of previous papers, and an Essay upon "Louis Moreau Gottschalk," by Amy Fay, of Chicago.

Vocal selections were interspersed between the essays during the three days by the Chicago Lady Quartette, the Chickering Quartette (Messrs. Clark, Knorr, McWade, and Clark), Chicago Quartette (Messrs. Thomas, Bird, Dew, and Leffler), Jennie Dutton, Emma Heckle, Emma Mabella Baker, Marie Joli, Clara D. Stacy, Jenny T. Kempton, Charles H. Knorr, and George H. Broderick. Piano recitals were given by Mlle. Ilonka von Ravasz, Hungarian (first appearance in America), George Schneider, and Arthur Mees, of Cincinnati, W. Seebeck, and Lydia Harris, of Chicago, and W. H. Sherwood, of Boston. Organ recitals, by George E. Whiting, of Cincinnati, Harrison M. Wild, and Mr. H. Clarence Eddy, of Chicago. As space is wanting it must suffice to say that the vocal selections were apropos as to selection, and most acceptably rendered, while the recitals were of a high order as to quality and performance, fitting the occasion and the educational purposes of the Association.

I have not time or space to discuss the papers in detail, but can conscientiously say, in general, that this sixth annual meeting of the Music Teachers' National Association has been a most gratifying and encouraging success. It now appears to be a foregone conclusion that the Association will live, prosper, and be instrumental in accomplishing much good.

The officers for the ensuing year are: President, E. M. Bowman, of St Louis; Secretary and Treasurer, W. F. Heath, Fort Wayne, Ind.; Executive Committee, A. A. Stanley, and Robert Bonner, of Providence, R. I., and H. E. Holt, of Boston. A vice president was chosen from each State. The Association unanimously voted to accept the cordial, hearty invitation to hold the next meeting in Providence, R. I., and fixed upon July 4, 5, and 6, 1883, as the date. H. S. Perkins.

WORCESTER NOTES.

Musical matters have been very quiet during the past few weeks, the only event of note being the entertainment given for the benefit of The Poor Children's Excursion Fund, June 22, under the management of Louis Friendly, which proved a great success. In consequence of the illness of our favorite soprano, Emma F. Dearborn (who we are glad to say has since fully recovered), Gertrude Franklin, of Boston, was engaged, and met with very flattering success, especially in her encore song "Annie Laurie," which was sung with exquisite taste. The other vocalist was W. H. Stanley, the tenor, who sang Blumenthal's "My Queen" very finely, receiving an encore, and with Miss Franklin in the prison scene from "Il Trovatore." The cornet solos by J. R. Lucier were well executed, and merited the encores given. The rest of the programme was satisfactory, especially the overture by The Orchestral Union, which showed the results of careful study, and reflected great credit on their conductor.

We have had several opera companies at The Rink at popular prices, but cannot say much in favor of their artistic success.

Walter G. Ingalls, who acted as pianist, and took charge of the orchestra with so much success in the recent amateur performance of "Pinafore," is organist at the First Universalist Church, and one of our most promising young musicians.

Mr. Stanley, the tenor, soon commences his vacation, taking a trip through Canada, and returns to Boston the first week in September to sing in concert and oratorio engagements. He will reside in Boston, but will spend Sundays here in order to fill his choir position. Chiel.

The Fisk University Jubilee Singers gave the closing concert of their eleventh season at Fredonia, N. Y., on June 7.

FOLIO.

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All matters pertaining to the business of the FOLIO should be addressed to the publishers; to the editorial department, to EARL MARBLE, Editor.

OFFICIAL BULLETIN.

A fine "Humpty Dumpty" entertainment is in progress at Oakland Garden.

See the list of songs by D. F. Hodges enumerated elsewhere. They are very musical.

The "Princess of Trebizonde," with an excellent cast, is being given at the Casino.

Eva J. White is making a great success of "The Huntsman's Horn" wherever she sings it. Her beautiful soprano voice gives its melody fine expression.

"When the Leaves Begin to Turn" is being sung in "Aladdin" at the Boston Museum by Lillie West, to a double encore at every representation. And yet they have good houses!

C. A. White and family are at their last year's quarters at the Atlantic House, Nantasket Beach, for the summer, one of the finest hotels for summer about Boston.

"My Love's a Rover," C. A. White's beautiful waltz song, has been arranged as a trio for the St. Felix Sisters, and is being sung by them with great success wherever they appear.

C. P. McIntire has taken a position with the Hallet & Davis Co., at the piano rooms, 436 Washingto Street, for the summer, and will be happy to see any of his friends and pupils.

The Inman Line is the one to take on a trip to Europe. It has increased greatly in popularity, and its steamers are large, commodious, and safe. L. H. Palmer, 3 Old State House, is the Boston agent.

Grand promenade concerts are given on board the steamers *Bristol* and *Providence* of the Fall-River Line to New York, each evening, by a fine band. Those called to New York can combine business with pleasure going by this line.

Miss Marguerite, who makes such a charming *Lady Angela* at the Boston Theatre, is the well-known "Baby Benson" of a few years ago; Ida Mulle is the *Lady Jane*, and Harry Hamblin is the *Grosvenor*. They are three wonderful people.

White, Smith & Company's lithographic edition of Beyer's Piano Method is one of the most beautiful music books of the season. It is printed from stone, as nearly all the music from this house now is, giving an even surface and a clear black look.

"Hide and Seek" is the name of a song to be issued in a few days by White, Smith & Company, that is expected to make a hit. It is dedicated to, and will be sung by, Julia "Tot" Wilson. The music is by Charles D. Blake, and the words by Earl Marble.

The frontispiece of the Midsummer Holiday (August) *Century* will be a portrait of Richard Wagner, engraved by T. Cole, from the etching by Hubert Herkomer, R. A. J. R. G. Hassard has written a paper on "How Wagner makes Operas," which will be published in the same number.

"Bailey's School Songs" has reached its third edition, and is increasing in popularity constantly. Its course of instruction in the rudiments of music and the art of singing receives high endorsement.

"Guitar Gems" is a recent publication of White, Smith & Company, that will meet a want expressed every day. It is a volume of one hundred and sixty pages. The table of contents will be found elsewhere. It consists of the very latest vocal and instrumental music.

"Ambleton" the new correspondent of the *American Art Journal*, is J. H. Wiggin, who was formerly a popular Unitarian clergyman, but who has of late years been devoted to literary pursuits. His letters have a literary and cultured flavor about them that is delightful.

Josephine Logan has returned from Washington to Boston for the summer, but, instead of resting, has already gone to work teaching. She has two or three pupils, one who came with her, Virginia Evans, a young lady from Alexandria, Va., who is said to be a very promising pupil.

Live management, leading to low fares and fast trains, is making the New York and New England Railroad one of the most popular running out of Boston for suburban residences. It is almost impossible to hire of buy a house on the line of the road within half-a-dozen miles of State Street.

Daisy Ramsden has been especially engaged to appear as *Sally* in "The Babes in the Wood;" the character originally played by Marion Elmore when the burlesque was done here by the Colville Folly Company. Miss Ramsden is a lively little actress, and will doubtless make much of the character.

The "Chicago in Flames" show at Oakland Garden unconsciously throws a great deal of light on the origin of the Chicago fire. No well-regulated cow would suffer herself to be milked on the left side. This is what Mother O'Leary attempted to do. Of course the cow kicked. Historians will please take notice.

"My Irish Home," a new song just issued by White, Smith & Company, was composed by Carlo Curti, the well-known leader of the Spanish students. Those who have heard what delicious music is discoursed by Mr. Curti on his violin, will be glad to see what success he has met with in the composer's realm, where he has won laurels before the present.

Charles H. Hoyt, the lively "All Sorts" of the Boston *Post*, and author of "Cezalia," has been very busy recently in furnishing words for a number of new songs for "The Babes in the Wood," on the eve of being given at the Boston Museum. We understand that he will write a new play for Willie Edouin as soon as he can find the time. He has recently "fixed up" "Dreams," to run until he shall finish the new one.

The Boston Concert Company, consisting of Hermann H. Hartmann, solo violinist (Prof. at N. E. Conservatory of Music), Julia F. May, contralto, Harry G. Snow, tenor, and P. H. Goepp, solo pianist and accompanist (Stuttgart Conservatory, Germany), is on a concert tour through the West and Northwest. Mr. Hartmann is an excellen violinist, and the other members of the company are favorably known in Boston.

A piano recital was given under the auspices of the Boston Conservatory of Music by Hattie E. Clark, pianist, and Mamie E. Johnson, soprano, on June 20, which was a pleasant affair. Mrs. Clark played well, the finest number being Weber's "Polacca Brillante"; and Miss Johnson is the possessor of a naturally strong voice which she has well under control, her "Carnival de Venice" affording a fine chance for its display.

At the morning concert on Boston common July 4, 1882, given by one hundred musicians, the opening march, "The Commonwealth," which was written especially for the occasion by E. M. Bagley, cornet soloist of the Germania Band, was given, and proved to be a composition of rare merit, its stirring themes and strikingly effective instrumentation showing the result of a thorough musician's ability in its construction and arrangement.

The Corinne Merrie-Makers are having a successful season through the West, little Corinne making friends everywhere. The date of the company at Oakland Garden has been changed till some time in August. This is the child's last season in the operas, where she is handicapped by appearing in a grown-up character among grown-up people. She will have a musical play and an operetta of her own for next season, that she can appear in as a child, and do appropriate work. She hopes to appear in the play when she appears at Oakland Garden.

We understand that a number of Signor Farini's pupils, among them Madame C. Hunking, Marie C. Strong, William Stedman, and others, who had been offered an engagement by Max Strakosch, have reconsidered their former acceptance, and concluded to pursue their studies with the signor another season, and assist him in his concerts and chamber operas, owing to the great success attained by the one in June, and the fine prospects afforded by a continuance in study. We understand that Addie C. Reed, who also has received an offer from one of the managers, has decided to postpone an acceptance till another season.

London Figaro says, "H. E. Abbey, who is now in London settling the details of Mr. Irving's American and Canadian trip in the fall of next year, has also been making himself well acquainted with the Lyceum and its capabilities, as the management of this house will be virtually in his hands during the six months' absence of its ordinary tenants. His intention is to present there a succession of performances, in which, it is hoped, many of the principal American favorites will appear, including Clara Morris, Mary Anderson, Fanny Davenport, Maggie Mitchell, John Gilbert, Raymond, Florence, Rankin and Edouin."

The six solos for violin with piano accompaniment by Julius Eichberg, advertised on another page, have been used by the composer at his famous Violin School for several years past. They are not difficult, yet melodious and very brilliant. In the attractive form in which White, Smith & Company have published them, they have found their way into the hands of thousands of violin students. They are well adapted to public performance by violinists of fairly developed technic. By the same composer the same house has issued a serenata for three violins and piano, easy, yet extremely effective. The same has been often played at Mr. Eichberg's violin concerts, and is now given to the public as a work worthy of rank with Mr. Eichberg's best compositions. Violin teachers at large will appeciate the great influence which Mr. Eichberg has manifested in behalf of a sounder training of the present and coming generations of violinists.

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In mem - ry's tomb I fond - ly cherish,
My dar - ling boy do not for - get a

With e - ter - nal love ..... A bles - sing Moth - er
Moth - er's dy - ing word ..... She whis - per'd faint - ly,

gave me, E'er her spi - rit soar'd a - - bove ..... She
soft - ly, While ap - peal - ing - ly I heard ..... The

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call'd me to her bed - side Her eyes bedimed with tears, And
last fond ties were bro - ken My heart gave vent its woe, Be -

bade me to be good and true, Through life's long bitter years.....
- reft the on - ly friend of earth, I pray'd that I might go.....

CHORUS.

The lamp of life was dim - ly burn - ing, Soon from

The lamp of life was dim - ly burn - ing, Soon from

earth her soul must part ..... In fee_ble tones she gave her

earth her soul must part .....

bles_sing 'Tis buried deep with_in my heart .....

gave her blessing 'Tis buried deep with_in my heart.

gave her blessing 'Tis buried deep with_in my heart.

Interlude.

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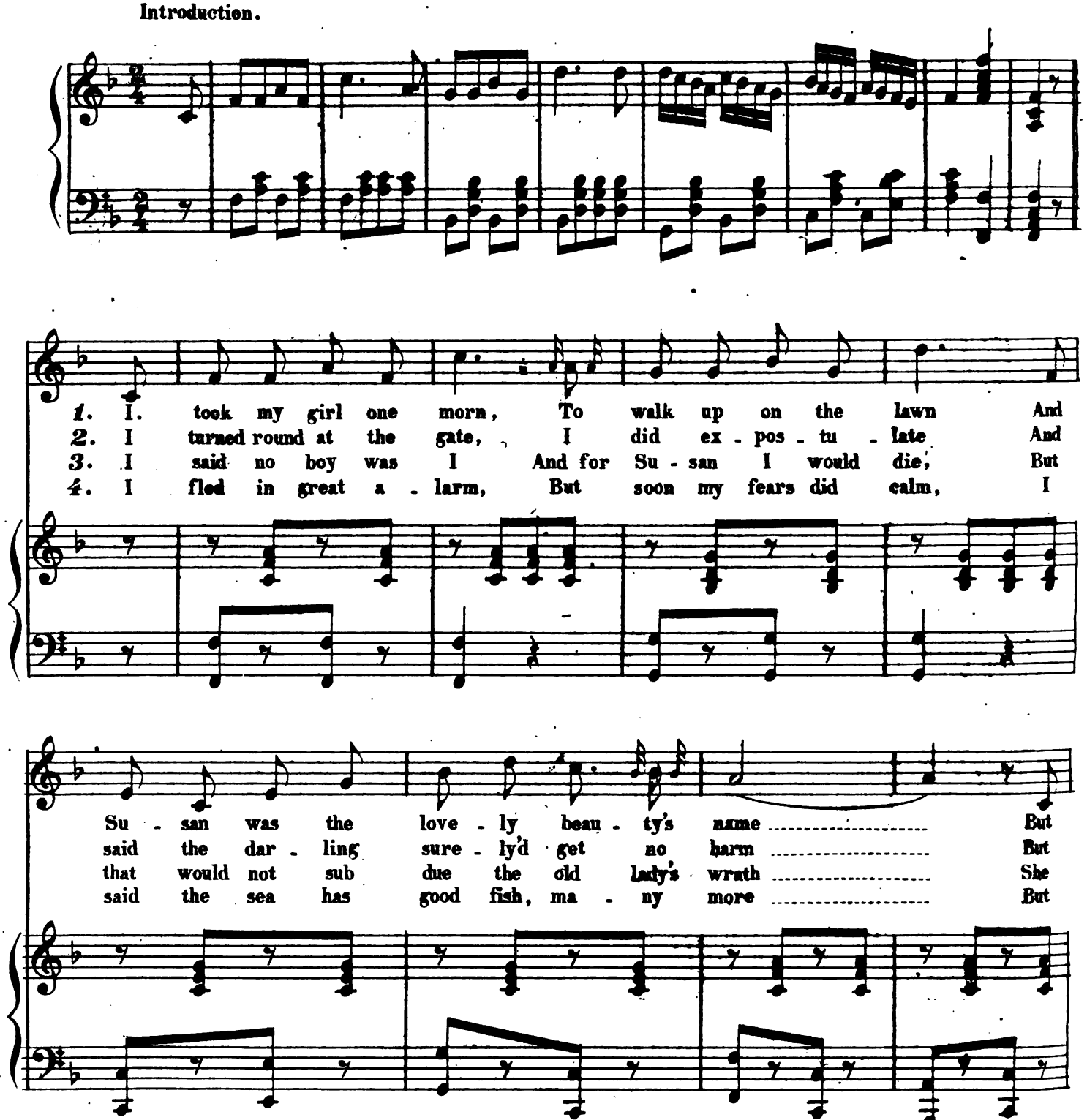

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ere we left the path, Her marm ap - peared in wrath, And
she would take no stock In me or in my talk, But
grim - ly shook her head, And hoped I'd seen be dead And
now it of - ten seems A - wake or in my dreams I

to the girl she did at once ex - claim.
shout - ed to the dear one on my arm.
broom in hand came rag - ing down the path.
hear that wom - an call - ing from the door.

CHORUS.

SOP. Hold! Su - san! Hold! Su - san! The ground is all

ALTO.

TENOR. Hold! Su - san Hold! Su - san! The ground is all

BASS.

PIANO.

damp And you've got your best shoes on, Hold! Su - san!

damp And you've got your best shoes on, Hold! Su - san!

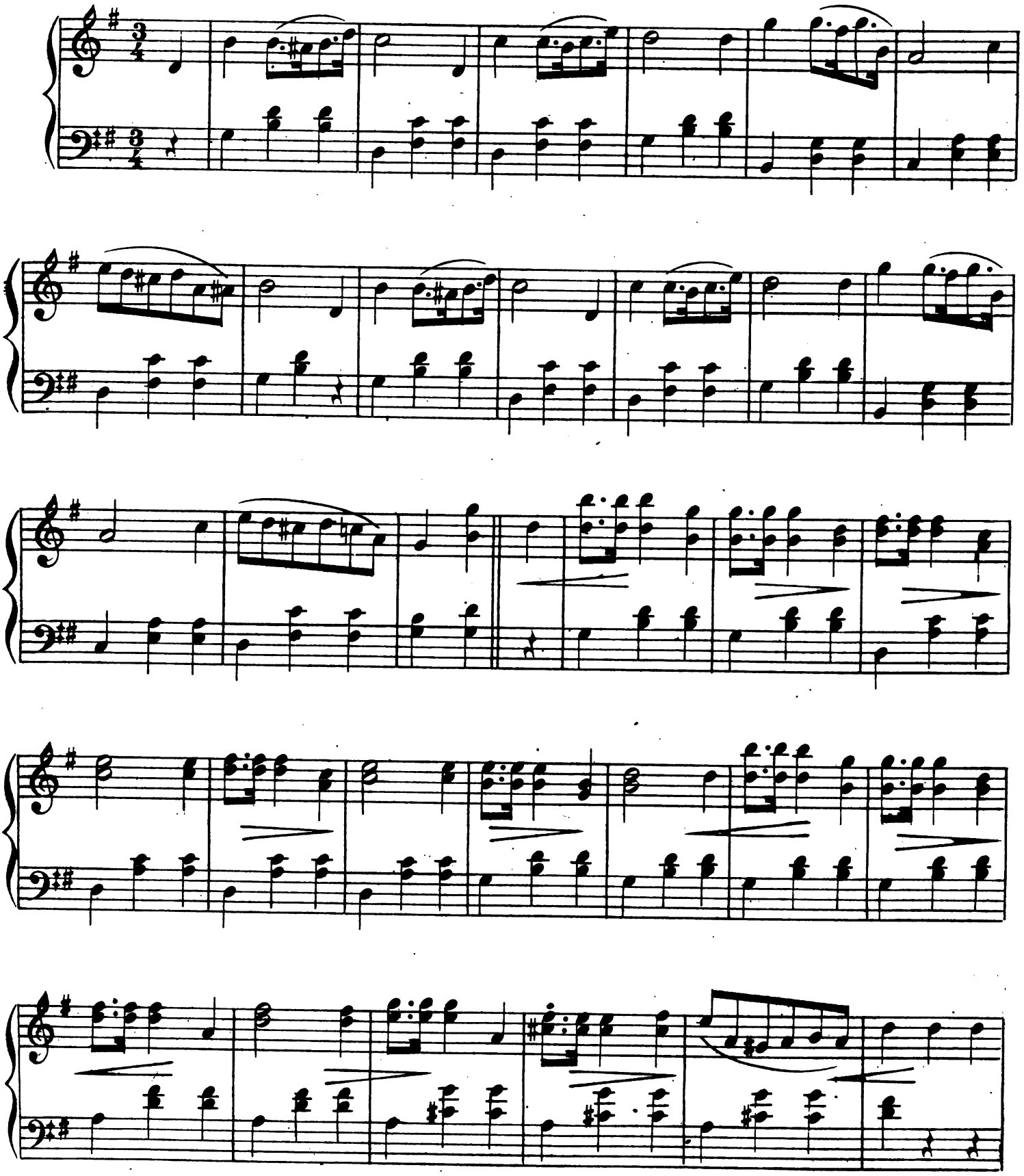
Hold! Su - san! Send that boy home And come in - to the house.

Hold! Su - san! Send that boy home And come in - to the house.

PUSS IN BOOTS REDOWA.

BY CARL RICHE.

Tempo di Redowa.



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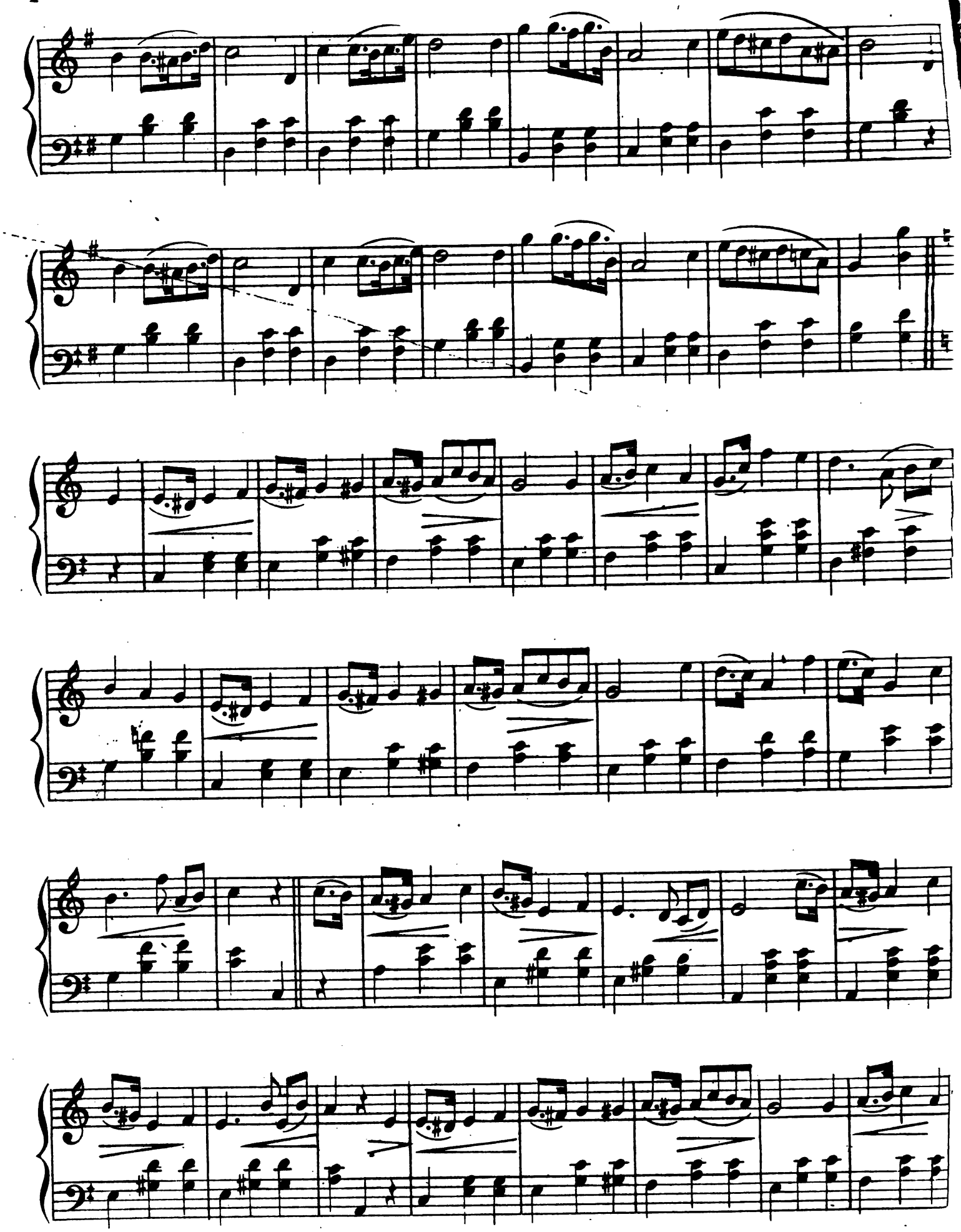

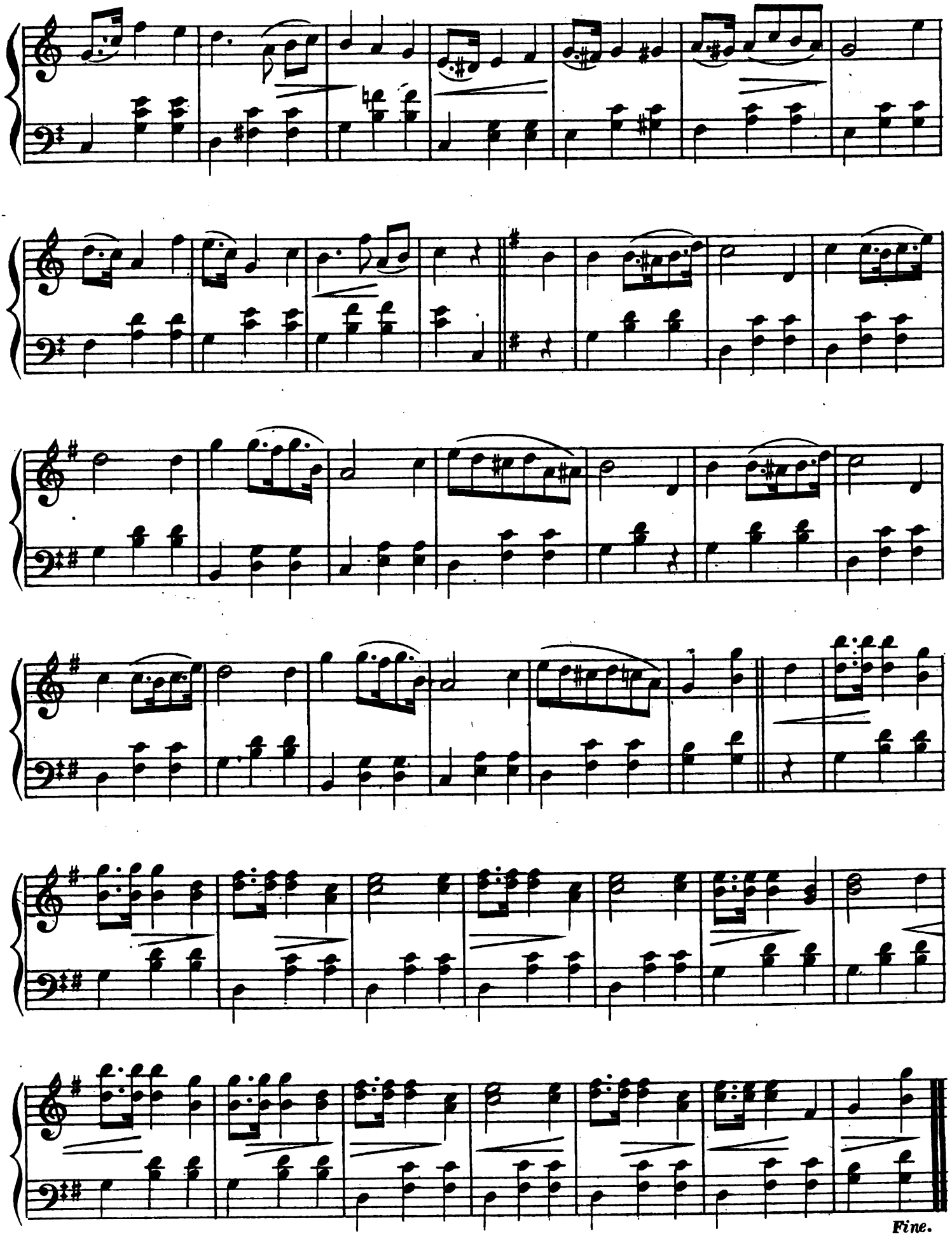
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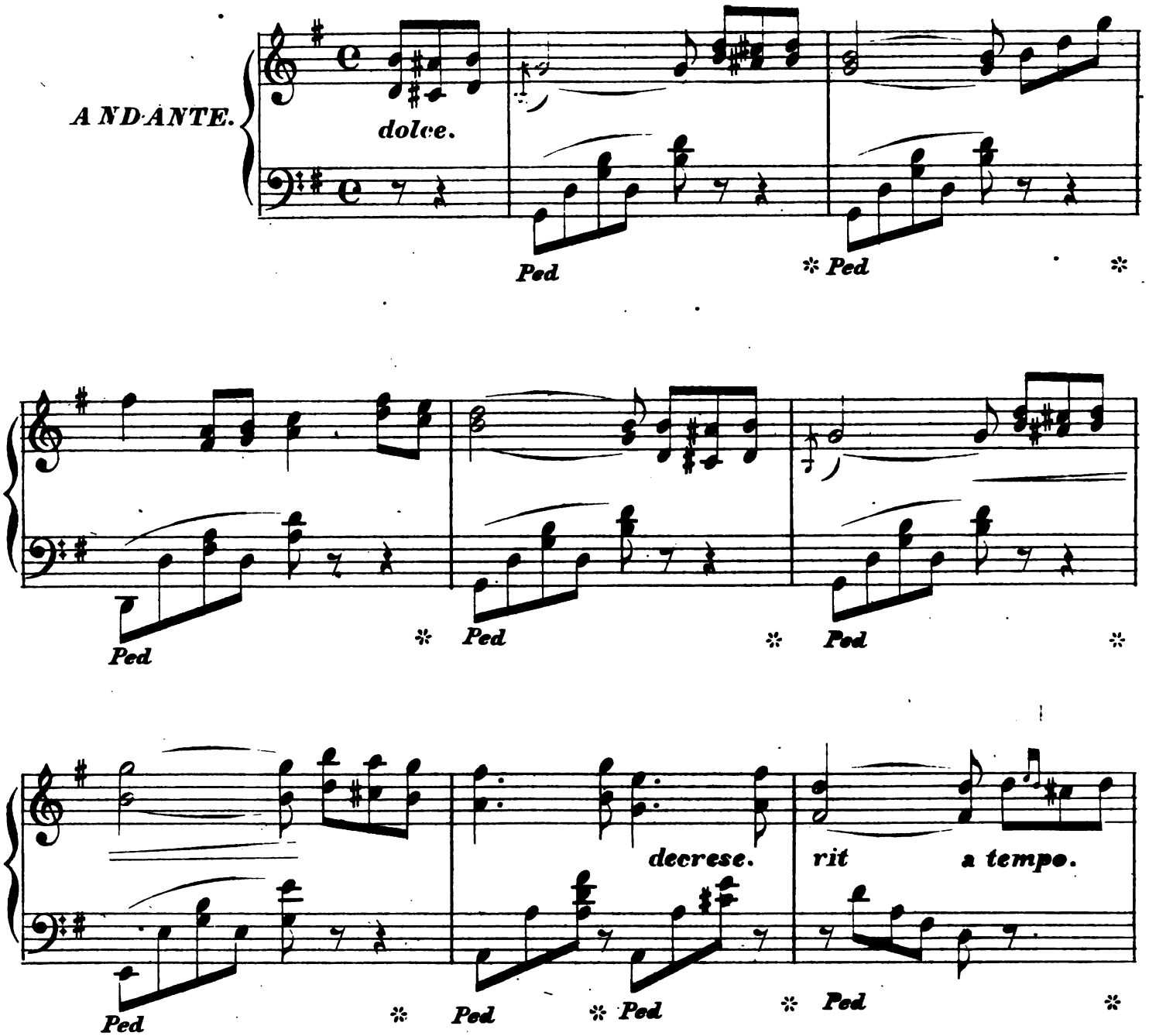

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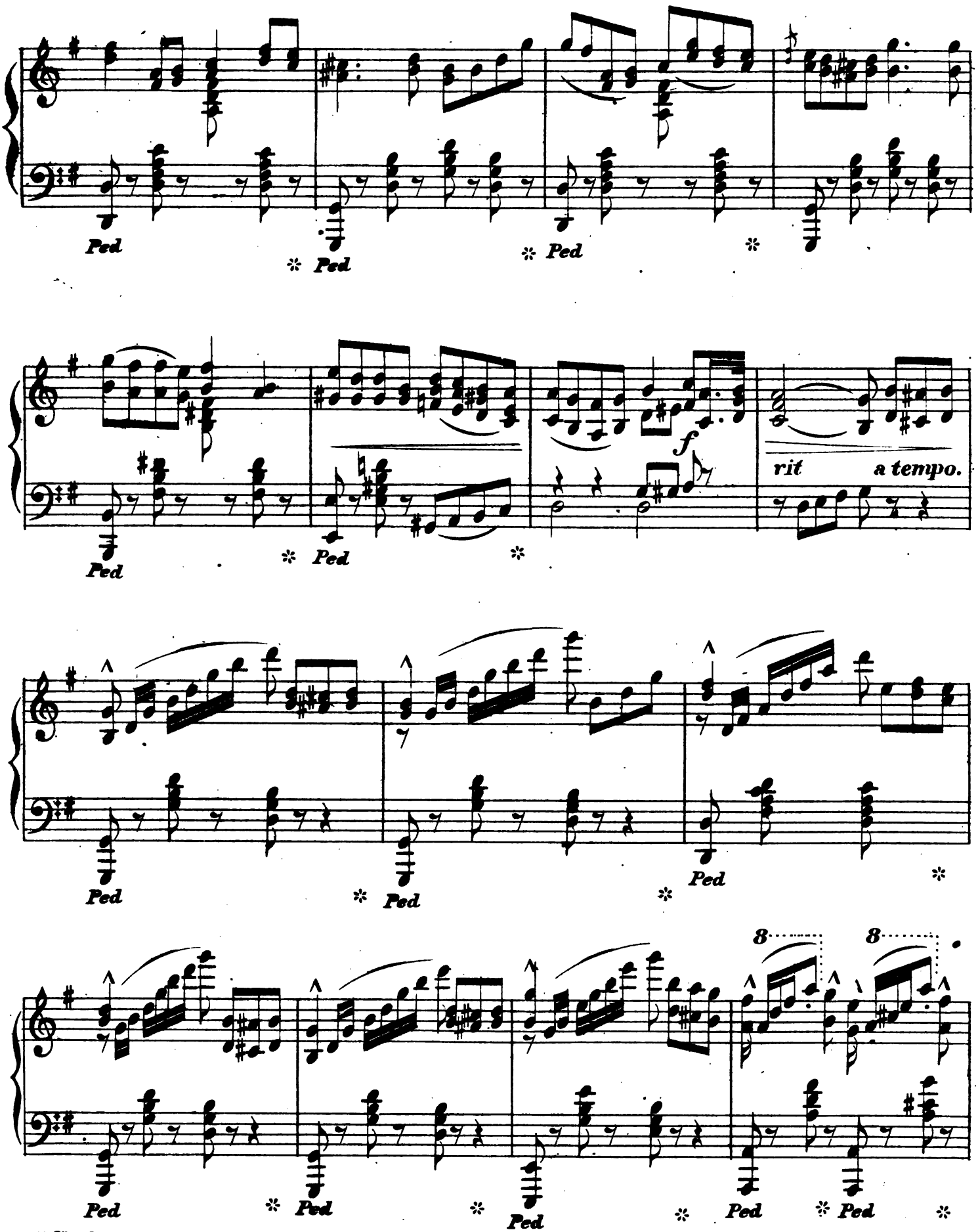
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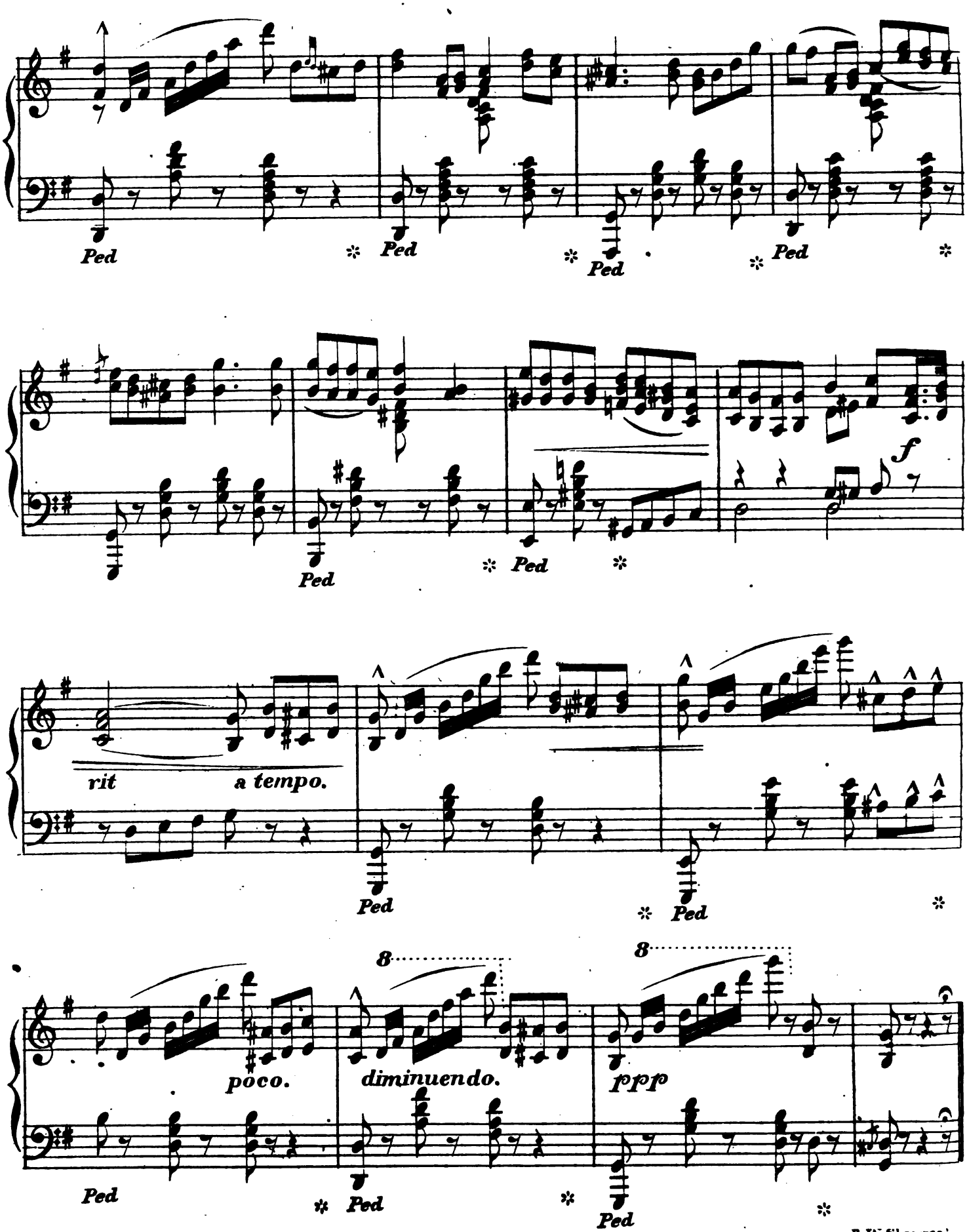
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Ped

R.W. Sherwood.

FALL MAZURKA.

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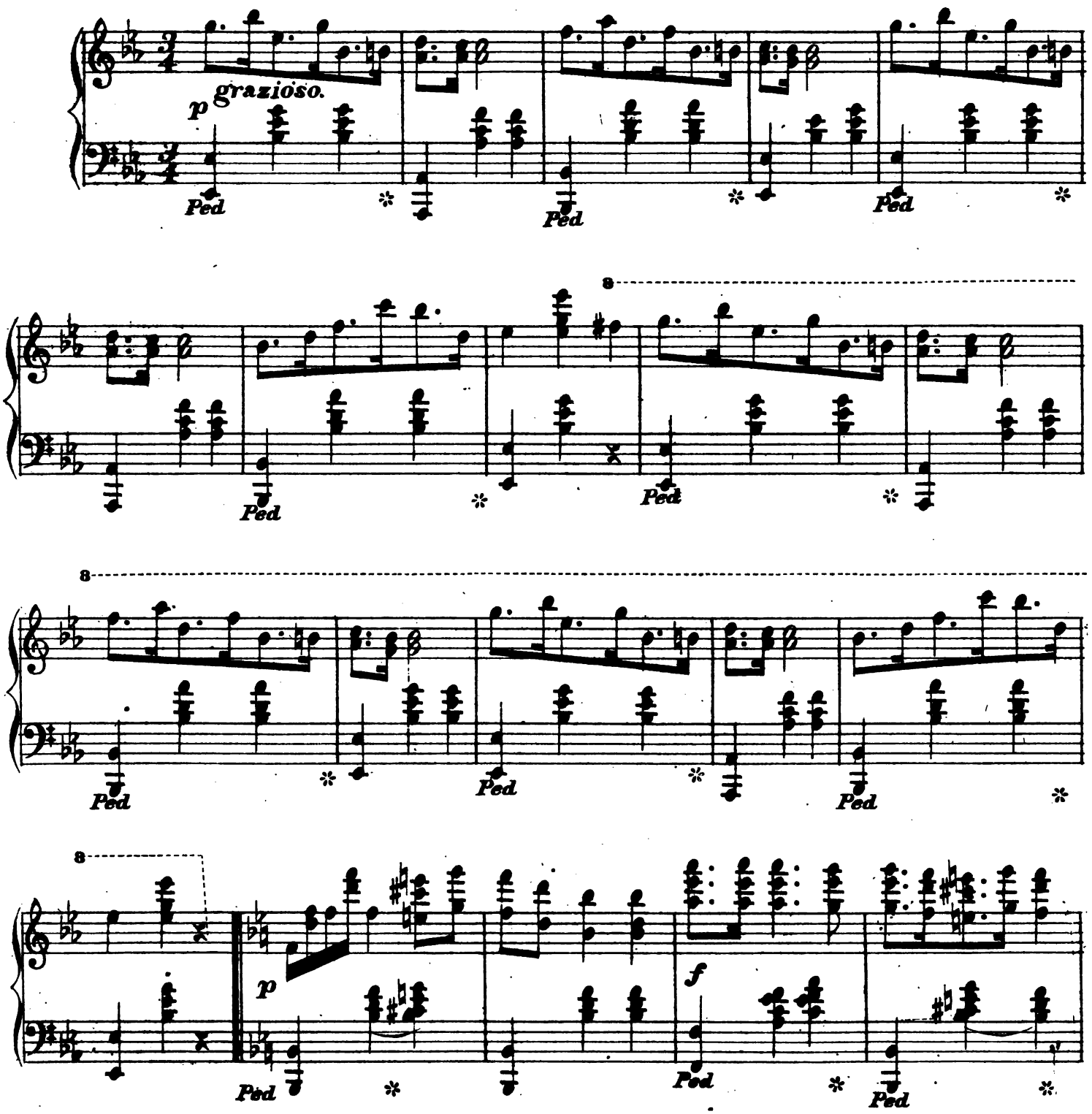
Tempo di Mazurka.



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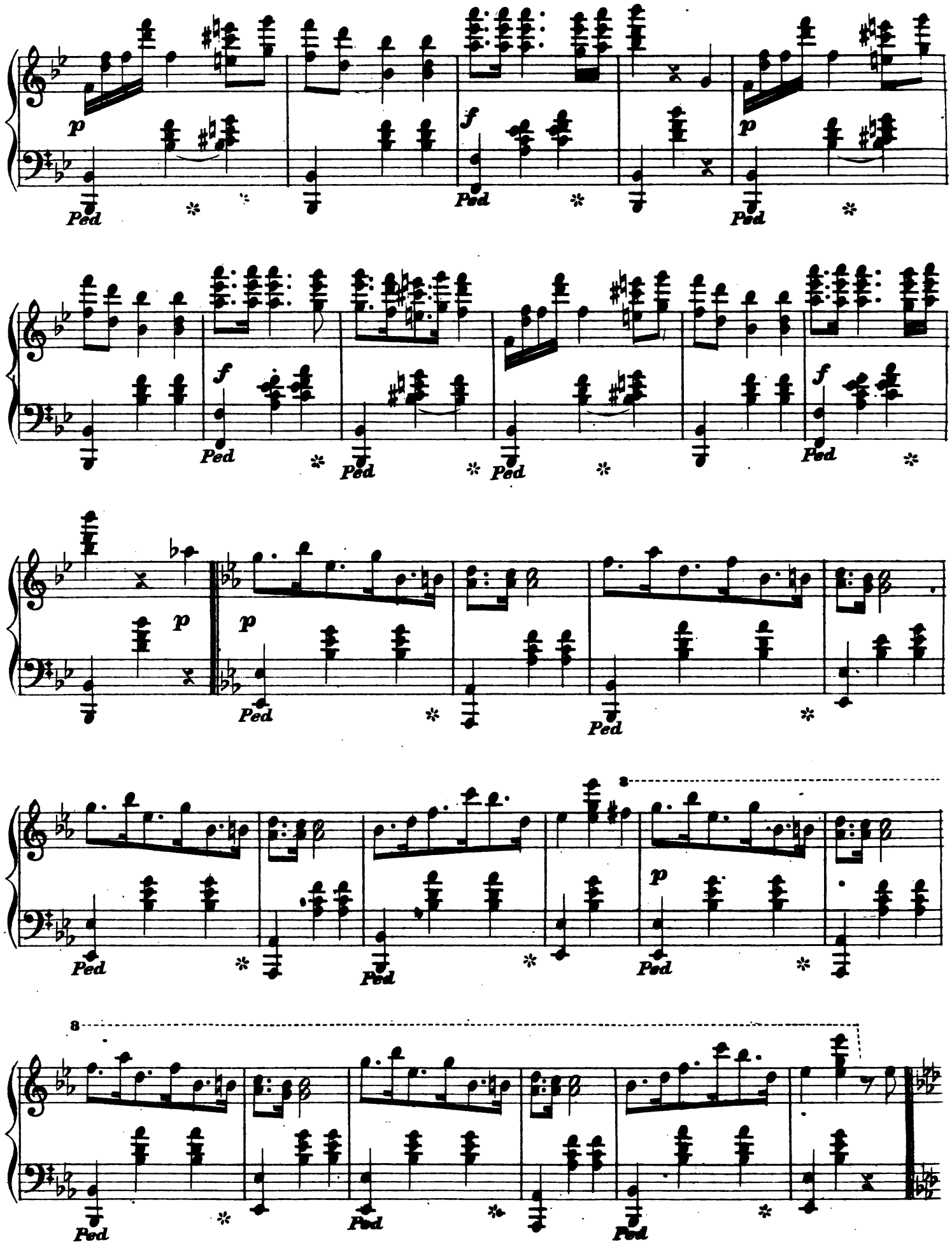
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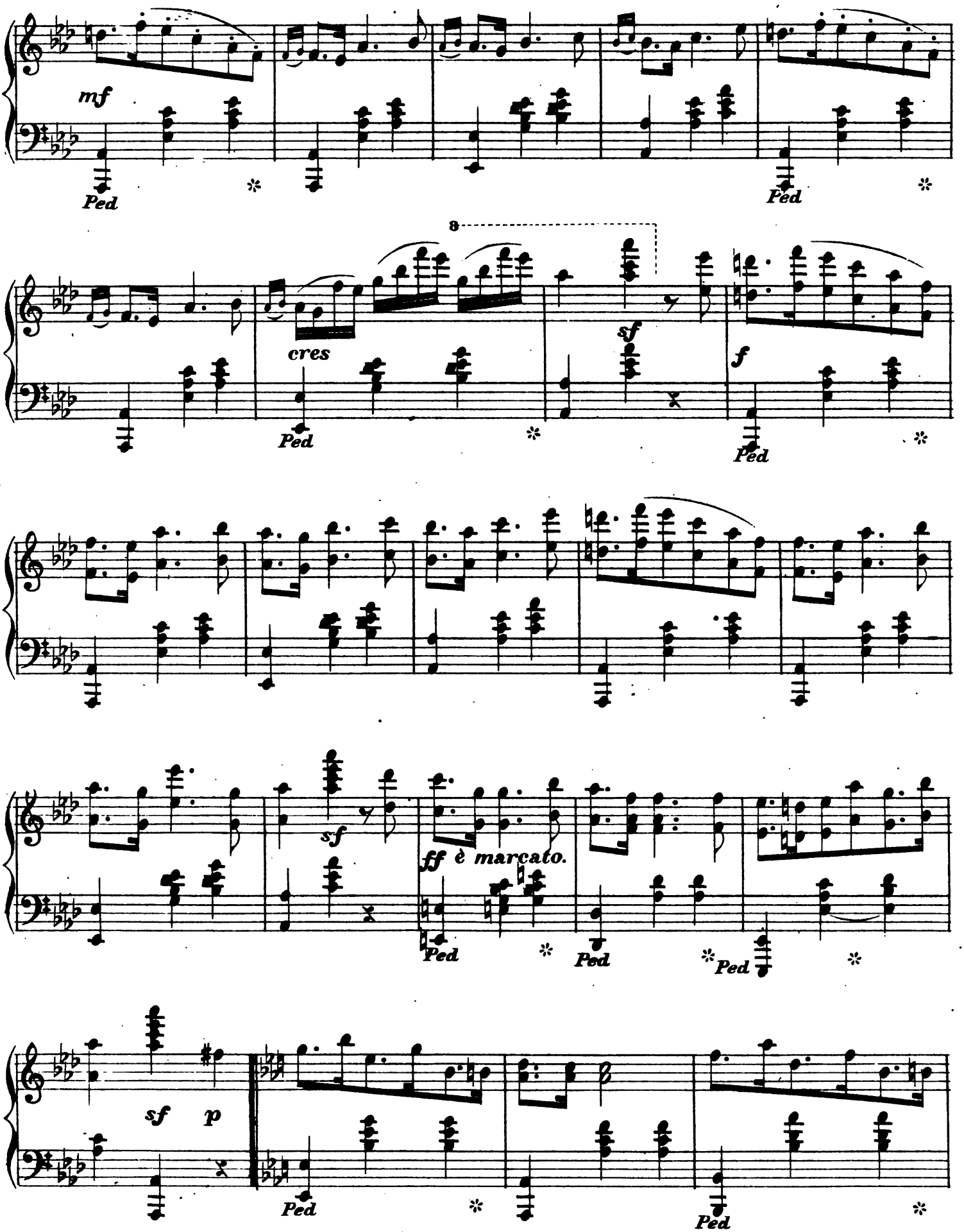
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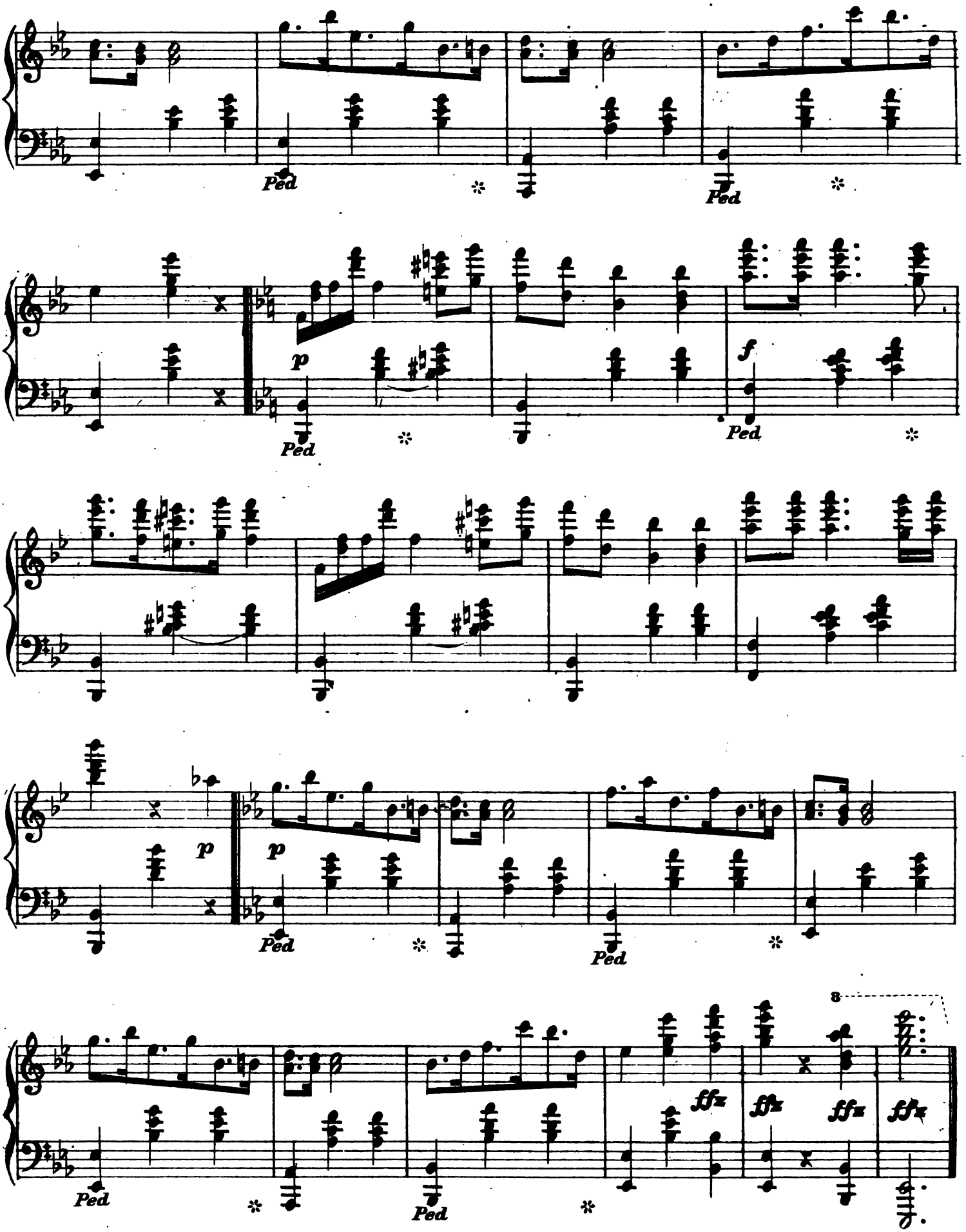
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GLORIA PATRIA.

(IN B♭.)

H. P. DANKS.

Allegretto.

SOPRANO.

Glo - ry, glo - ry, glo - ry be to the Fa - ther, and

ALTO.

TENOR.

Glo - ry, glo - ry, glo - ry be to the Fa - ther, and

BASS.

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cres -

to the Son, and to the ho - ly Ghost; As it

cres -

to the Son, and to the ho - ly Ghost; As it

cres -

- cen - - - - - - - - do.

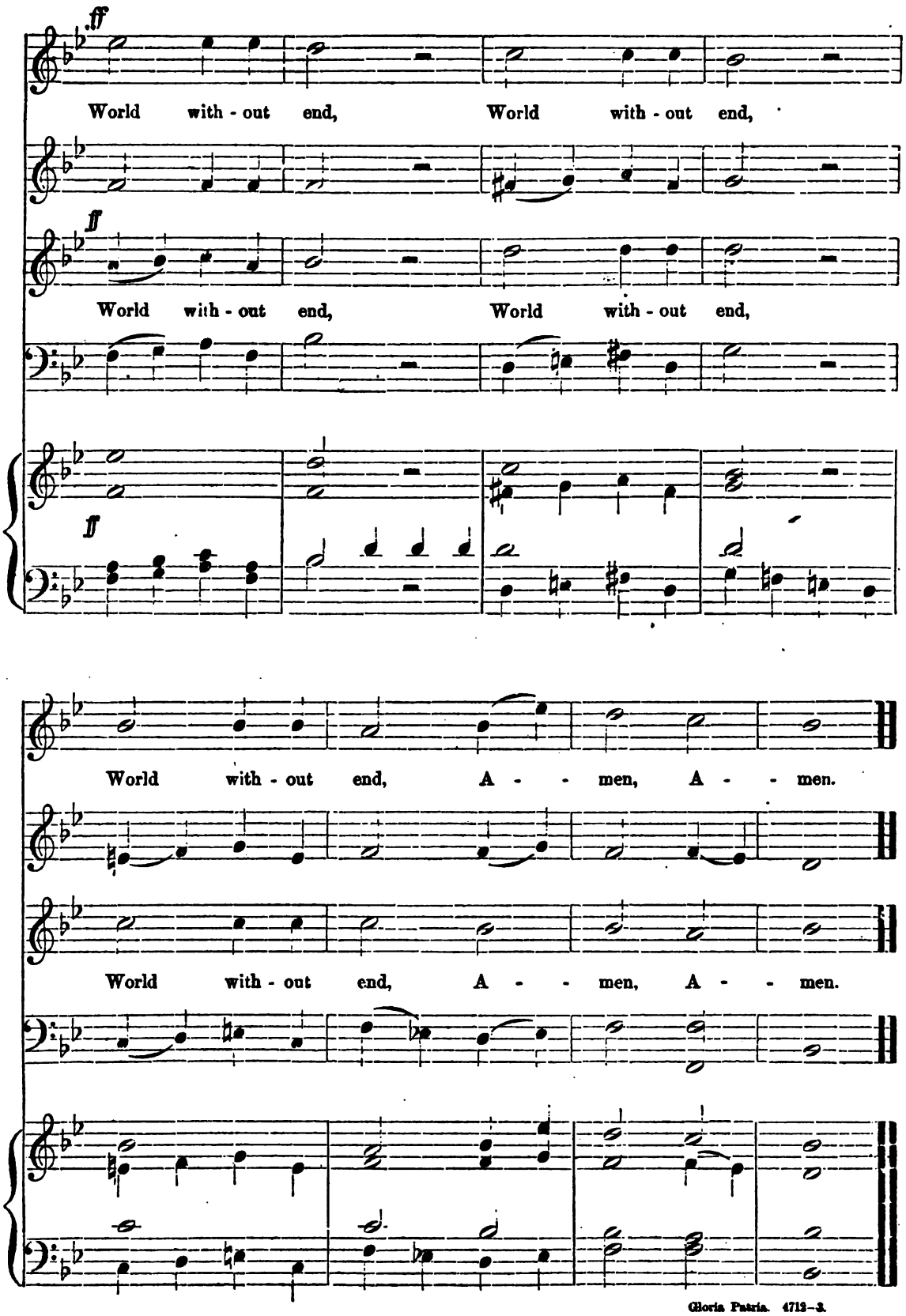
was in the be - gin - ning, Is now and ev - er shall be,

- cen - - - - - - - - do.

was in the be - gin - ning, Is now and ev - er shall be.

- cen - - - - - - - - do.

Psalm, in F, 20c.; "Oh, be Joyful in the Lord," in G, 25c.; "Blessed be the Lord God of Israel," Eb, from St. Luke, 20c.; "The Lord is in His Holy Temple," in F, 15c.; and "I will Arise and go to my Father," in F, 15c.



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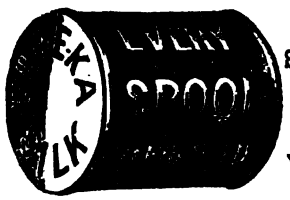

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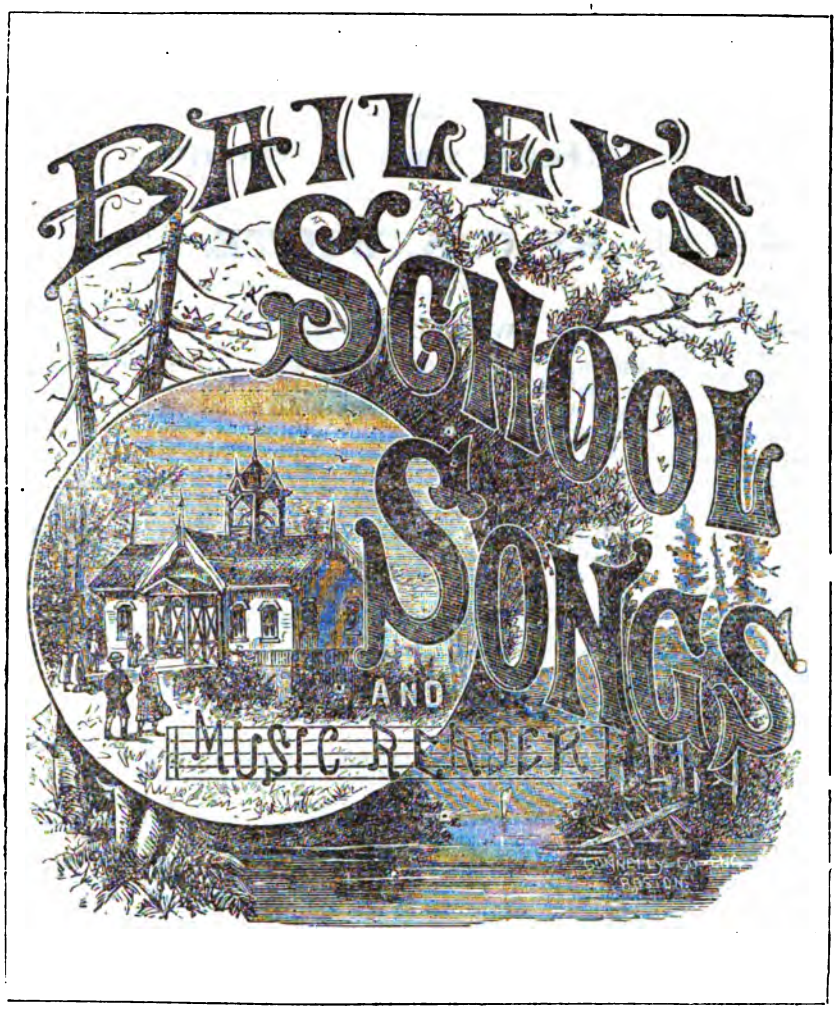

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With joy and hope we listen to those twilight bells,
Friends have gone that oft have listened
To the stories thou dost tell,
Yet, twilight bells, many joyous tales they tell.

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WHITE, SMITH & CO. MUSIC PUBLISHERS & LITHOGRAPHERS, BOSTON & CHICAGO.

FOLIO.

VOLUME XXII. BOSTON, SEPTEMBER, 1882. NUMBER 3.

☞ All articles in the FOLIO are original, and were written expressly for its pages, unless the contrary is stated in especial cases.

TO M. WIGHT.

ON HIS RETURN TO BOSTON, AFTER SO MANY YEARS' ABSENCE IN PARIS.

O painter thou of ladies in the guise
Of life in phases soft, serene, and sweet!—
Not like to those the Muses seem to greet,
With just a touch of languor in their eyes,
Faint limned by Tadema 'neath purple skies;
Nor yet to those with quaintness so replete,
That, leaving Boughton's brush, our visions meet;
Nor French suggestion that the club-rooms prize,—
We welcome thee to Boston home again,—
Boston that thou hast honored so abroad,
And that in turn doth honor thee as well;
And thus to honor fain the critic's pen
Would join the throng in tribute to applaud,
And its appreciation help to swell.

EARL MARBLE.

THE EARLY STUDY OF MUSIC.

Among the æsthetic requirements of the present day, a knowledge of the science of music occupies an extremely prominent place. No education is considered complete that does not include this interesting element in its curriculum, and its absence leaves a conspicuous void where it has been omitted. How important is it then that no point be neglected, no proposition left unconsidered, that has even the slightest bearing upon so necessary an acquirement; how imperative is the demand for the exercise of the most judicious discrimination in all matters pertaining to a result so essential.

Progress in the right direction, and all growth that is healthy, are always made surest of attainment by an early commencement, pursued under the judicious, gradually progressive system. The young mind, as well as the young body, is easily directed at the will of the instructor, and development, mental and physical, must needs progress naturally together. Let then the musical as well as the other educational branches be inaugurated in early youth, in order that the first impressions received be pleasant, and hence more lasting. But be careful that in the natural desire to insure early fruits the opposite error be not committed, and the young mind be too soon subjected to over-study, as a fatal re-action must be the result.

The proper period having been decided, and the pupil having duly entered upon the study of music, several important considerations growing out from, or collateral with, the main question, should be duly weighed and acted upon; first, as to the choice of a teacher. And upon this point it must be conceded that there exists a wonderful misconception as to its importance, which is above all others. When it becomes a question as to the selection of a teacher in any other educational branch, the invariable and correct rule is "the best, by all means." But in a large majority of cases, when the selection of a music teacher, vocal or instrumental, is the question, the almost invariable rule is economy. And it is a most fatal error. Better by far delay the employment of a teacher, and the study of music, than to enter upon it under circumstances almost fatal to its successful prosecution. Errors ineradicable, false methods incurable, and, in short, defective systems never after to be remedied, are almost always the result of a mistaken economy in this direction. A little training by a good teacher, or none at all, even, is far better than injudicious instruction from an incompetent one.

The question of the selection of instructor having been judiciously settled, the next points to be considered are as to method and discipline. Upon these points no invariable rule can be laid down, as no rule can be applied where there needs must be so much physical and mental variation. Care should be exercised by parents and guardians in analyzing the characteristics, mental and physical, of these young students, and great judgment must be used by teachers in graduating their systems of instruction to meet these various qualifications. The study of music should never be made wearisome or fatiguing, but rather recreative and pleasant. Its outcome, if not delight, is a lamentable failure, and the results most discouraging. Hours of study and practice should be based upon, and graduated by, mental as well as physical condition, and be discontinued when fatigue takes the place of interest. For, from the moment when nature's forces relax and weariness is apparent, loss of interest is inevitable, and the volatile mind of the pupil becomes filled with an antipathy which argues but illy for the success of its future prosecution.

Let the progress be gradual. In all other sciences the elements constituting them are first instilled into the mind of the student. The alphabet of every language is first thoroughly committed, and then progress is through letter, syllable, word, and sentence, up to its complete orthography. Why, then, should it not be so in the study of music? For certainly no science is more deserving an analytical consideration, and in no other is it more necessary. In the perhaps pardonable anxiety of the parents to hear, or the professional pride of the teacher to display, the progress of the pupil, undue haste is often made in bringing forward students in music, and the results are uniformly disappointing. In educational as in architectural matters, that edifice is best founded, and most likely to stand for all time, whose foundation has been laid deepest, and whose growth has been legitimately gradual.

Neither the economy nor pride of the parent, the natural impatience of the pupil, nor his own professional interest, should influence the teacher to consent to any undue haste in passing over the indispensable alphabet work, for the sake of a superficial display of a few "show pieces" which gratify present pride, perhaps at the cost of all future excellence. The drudgery of scale practice and elementary exercises, vocal and instrumental, are the essentials from whence must come the proficiency of the future, and they can be slighted only at great cost to the pupil. So the teacher must exercise great discrimination in the selection of studies and exercises, in order that progress may be gradual, and improvement sure, though at first, perhaps, comparatively imperceptible.

It is not essential that exercises be dull to be instructive. There is such a thing as combining interest with instruction, and those exercises which possess these elements combined will always be best practiced and executed. In the selection of exercises, then, the teacher should choose such as commend themselves to the interest of the pupil through their rhythmic construction. Melody is always fascinating, and when this pleasing element is introduced into the system of study, it is certain to be industriously rehearsed for its own sake. Composers who give particular attention to this point will best promote the interests of young students, and insure for themselves a due return for their efforts.

One suggestion may not be amiss at this point, and it is presented because the writer deems it of great importance. The prevailing American custom of bringing the young into society at too early an age, is detrimental in every respect, and cannot be too warmly opposed. It is considered in this connection, because in any and every family in which there are young people who are engaged in the study of music, it is the invariable rule to bring them forward to show them off whenever a visitor is present. This custom is productive of many evils, and possesses not a single consideration to recommend it. Pupils thus paraded seldom attain any real artistic proficiency, as such injudicious lionizing makes them superficial, careless, and conceited, without contributing a single atom of aught that is good as an offset. It cannot be too strongly condemned, and all good teachers will earnestly and persistently discountenance it. And this leads to the conclusion that in all matters having any bearing upon the successful issue of a course of musical study, the instructor's rule should be imperative, his word final. Be extremely judicious in the selection of a teacher; engage none but the very best, and most reliable; but, having made such selection, and confided the pupil to his or her charge, leave the whole question with the teacher, and interfere not with the system laid down in any matter, except, if need be, to lend assistance in its enforcement. This is a point of great importance, and which should be earnestly acted upon. Much mischief often results from injudicious interference on the part of parents with the routine of study, and a little reflection will show its fatal tendencies, and promptly lead to its

discontinuance. No one desires to be at the expense of planting a crop and then himself wilfully delay the harvest. Here are a few of the most prominent thoughts suggested by this interesting subject, and they commend themselves to the earnest consideration of all who take any interest in a question of such great importance to the progress of musical culture in America.

FRANK N. SCOTT.

WITH THE GIFT OF A ROSE.

[TO LAURA B——, WASHINGTON.]

You gave me a rose, my fair young friend, —.
A rose all fresh with morning dew, —
A fragrant rose, whose blushes blend
With the smile on your lips, so pure and true.
A radiant rose you seem to be,
With joyful heart and fancy free,
And dancing feet that gayly glide
O'er life's summer sea with its rising tide.

O sweet-breathed rose! O precious flower!
In silent language all your own
You speak of dell and woodland bower
Where wood-nymphs weave their leafy throne.
Where thrushes join in gleeful song,
While echoing hills the sound prolong,
And rippling streams with music sweet
Go dancing on with fairy feet.

The artist's pencil seeks in vain
To paint the glory of a rose;
The poet's soul must throb with pain,
And dream in love's secure repose,
Ere he can sing a tender song
Of memories sweet that round him throng,
And roses sweet that faded soon
Ere life had reached the hour of noon.

My fair young friend, your gift shall be
Remembered in the future years,
Though life should only bring to me
A gathered recompense of tears.
Ah, may your life be bright with leaves
All harvested in golden sheaves,
And budding hopes with blossoms bright
Dispel the shadowy clouds of night.

MARY E. KAIL.

Washington, D. C., July 28.

SACRED MUSIC.

In the varied circumstances or occasions in which music becomes prominent and of the first importance, perhaps that of its use in the worship of God in our churches is the most prominent, and of the most importance.

All over this beautiful land of ours, upon every brookside, on mountain side, in vale, and on the top of the highest hills, scattered broadcast as are the sunlight and the rain, are to be found villages, hamlets, districts, towns, and communities, in every one of which is a church, a school-house, a grove, or a public hall, in which every week, at least, is held public worship, in which all acknowledge the goodness of Him who plants his footsteps on the sea, and rides upon the storm; and this worship is largely made up of songs and hymns, which are set to music, most of which pleases the rustic ear because of its common chords, and sometimes because the writers or composers dare not risk a minor chord, and end a mournful ditty with a droning sixth that would wring tears from an assembly of fighting cats.

Now it seems to me that if this class of music could be quietly improved, it would be the simplest way of instructing the people, without advertising them of their utter ignorance as regards music.

By an improvement, I don't mean the newly introduced Sunday-school music, where *re* and *fa*, or *la* and *si*, are made to squeal in such chords as seem to please the ear of these writers, and which are tantalizing to those who have heard and know what music is.

Why not give us, for our Sunday service in the country, plain common-sense music? Not the clap-trap of the present day. "Old Hundred" and tunes of that kith and kin will never die, while "By-and-By," "Hold the Fort," "We are Coming," and lots of such trash will die. and not be worth a funeral ceremony to put them out of sight.

It is difficult, the music-writers may say, to improve the style of music. These ear-tickling harmonies — or melodies more properly — suit the unlearned and ignorant ear of the masses, and we write music to sell. Very well. Keep on writing this stuff, and soon your customers, upon whom you rely, will become sick of this everlasting sameness, and down will go the demand for the thousand and one songs, books, and other styles of this effervescent kind of ear tintinabulation, and Othello's occupation will be gone.

Give us better music for country and village choirs. Gradually lift them above the mere chorus of mingling sounds, and teach them the difference between the jingling cadences of a negro catch, and the pure music, plain, but solid and rich, which true musical culture will give.

JARED B. FOSTER.

New Hartford, Conn., July 27, 1882.

WAGNER'S OPERATIC THEORIES, as we are informed in a well-written article in *The Century*, by John R. G. Hassard, bear the impress of common sense, and should be remembered by our composers and librettists who aim to occupy the lyric stage of America in the future. Mr. Hassard says, "His first rule is, that, as the poem and the melody ought to express the same feeling, and proceed together from a common creative impulse, neither should be asked to give way to the other. A tune which is independent of the text is as much out of place in his music-drama as declamation which is not musical. Now, of course, it is often a matter of opinion whether a given musical phrase fits a given verse or not; but there are many practices of the Italian composers which are hardly open to discussion. We tolerate them because we are used to them; but nobody denies that they are flagrant offences against dramatic propriety, and destructive of poetical sentiment. Convention established for the old composers a set pattern of airs and *ensemble* pieces, and prescribed a certain distribution of these pieces at intervals which had no connection with the progress of the drama; and convention also decreed that the formal tunes in an opera should be separated and kept in shape by the interposition of intervals of rubbish, or musical noise, just as eggs are kept from knocking against one another by a packing of straw."

BLANCHE DAVENPORT, daughter of the late E. L. Davenport, lately added another great triumph to her already numerous successes, and the Neapolitan critics are united in their praises of her fine singing and superb acting. She appeared in the opera of "Zuma, an Indian Princess," written expressly for her by Maestro Farnari, of Naples. The *Mondo Artisticuro* (Artistic World), of Naples, speaking of Miss Davenport, says, "This young American is destined to be one of the most famous among the noted lyric artists on the stage. For so rare a combination of musical and dramatic talent is seldom seen, which, united with her personal charms, leave nothing to desire. The natural and heart-rending deaths in her different operas are enough alone to stamp her as a great artist. Her *Mignon*, *Marguerite*, and *Amina* in "Sonnambula," will long be remembered. Her *Traviata* is in many points superior, musically, to Patti's, and, as regards the acting, infinitely better in all respects."

MARBLES.

A base-burner — The Devil.

The greatest talker in existence could not talk long enough to tire a wagon-wheel.

The Chinese wear queues, and of course they should be upbraided.

Charley Hoyt has originated a number-one witticism. He refers casually to a dog-fight as a caucus.

Society politics get to boiling pitch in Vassar College. — [*New-Jersey Enterprise.*] What do they boil pitch for?

The English are not having a smooth time in Egypt, notwithstanding there is a Nile flowing through the country.

The builder who bought a lot of lumber, and found it all full of knot-holes, indulged in language that was not holy.

Amorous Young Man: No, you do not waste your time in courting till "the wee sma' hours." You probably waist the girl, though.

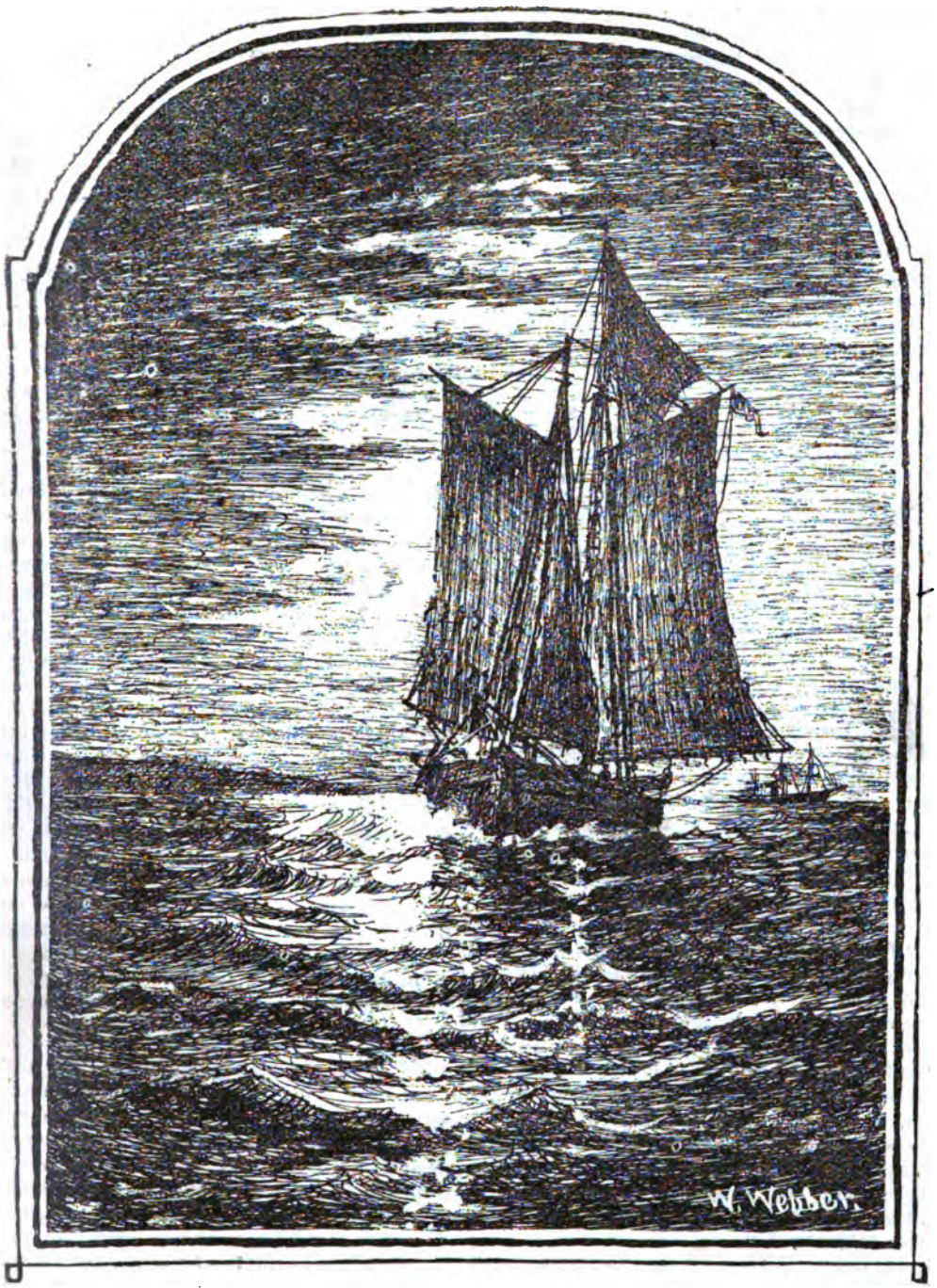
A man who was very fresh in the business purchased several neat cattle, and when they arrived refused to take them because they were covered with mud.

When you "give the Devil his due," let it be mountain dew. Make yourself solid with him. — [FOLIO.] What, whiskeys tail and then freeze to him? Rather an ice job for a warm climate. — [*Commercial Bulletin.*] Whiskey's sour meaning, undoubtedly, though a darker spirit is more than hinted at.

George A. Marden, of the Lowell *Courier*, has been off on a vacation. At least, we judge so, from the fact that the following "joke" appeared in the *Nota Bene* recently: "Just think of it — three hundred and twenty-five thousand bushels of white beans imported into this country this year! Can it be that our farmers do not k(no)w beans?"

In setting up the "costly trousseau of the bride," the printer of course got it "trousers," and it was some time before the editor could pacify the angry bridegroom. — [*Exchange.*] He ought to have kept it out of sight of the bridegroom for a year or two, when the latter's sensitiveness would have worn off, and he would have considered it a good joke, and in all probability have "set 'em up" for the editor.

In our last week's issue, through an error of the compositor, Gen. Ballou is spoken of as a little *loud*. It should have read a little *lame*. The General uses a cane in walking. Mr. and Mrs. Ballou move in the best New-York society. — [*Society Exchange.*] This is absolutely the funniest society item we ever read. The interview between the general and the editor, after the former had read the previous item, is hinted at very delicately in the mingled fact and taffy found in the closing lines. John Phœnix is nowhere.



"MOONLIGHT, — WING AND WING."

The above picture, bearing the above title, is from a black-and-white sketch made expressly for the FOLIO by Wesley Webber, who is one of our younger artists, and who during the past year has been making rapid strides in his art. He is one of our hardest workers, and is self-trained to a great extent, which readily accounts for a great many pictures in the past that were not good in drawing and were crude in color. But his earnestness and determination are showing good results, and it will be seen that the drawing of the above is clever, and the sentiment full of delicate poetry. Moonlight is always a popular subject, and it is peculiarly susceptible to black-and-white effects. Mr. Webber was born in Gardiner, Maine, in 1841, and during his youth had no advantages beyond those possessed by all boys in a country village. He drifted to Boston when young, and soon found his way into a sign-painting establishment, where and "work up," as did Thomas Hill and William E. Norton. His progress has been gradual only until within the past year or two, during which time he has improved more rapidly, until now it will be found that some of his recently painted pictures take good rank. During the war Mr. Webber was a member of one of the Maine regiments, and at the surrender of Lee happened to be in a position to witness the scene, and made sketches of its different aspects, which were published in lithograph form by J. H. Bufford's Sons of Boston, and had a great sale.

"Yes," said Michael Davitt's mother, speaking with a tender yet wary tone regarding the great agitator, — "Yes, Michael was always a strong-willed boy, and when he wanted anything Michael 'd 'ave it or a row."

The historical wooden horse was not a stud. He

PASSING SHAKES.

The art of phrasing is nothing like the art of raising notes.

Amateur: No, Schumann was not the author of "Shoo, Fly."

Possibly it is not too late to remark that the actors in the Greek play should have been dead-letter perfect.

A bad singer is often like a person who has worn tight boots, inasmuch as he is troubled with ingrowing tone ails.

Kate Claxton's father was a Baptist minister in New Jersey. Now we wonder more than ever at her experience with fire.

Acute baryngitis was what ailed Annie Louise Cary. She is married now. Next year it will probably be a cute baby.

F. C. Bangs has not closed with any company for next season. — [*Music and Drama.*] Probably he will go off with one soon.

Minnie Palmer can be seen in the surf at Long Branch twice a day. — [*Chicago World.*] Should think she would get a surfeit of bathing.

John T. Raymond's new character is Josiah Timber. He thinks there is good material in it. — [*Picayune.*] But it must be well studded.

Mr. Raymond, Annie Louise Cary's husband, is a New-York stock-broker; but, when he wanted a wife, he looked higher than the "stock," and took a "star."

What becomes of old pianos? — [*Yonkers Gazette.*] How can Holden ask such a question when it is summer, the windows are open, and all the beginners are hard at it?

Walter Emerson is said to be greatly missed at Manhattan Beach, Coney Island, his successor not nearly filling his boots. — [*Exchange.*] But does he fill his cornet? That is the question.

Go and see "Aladdin," and envy the girls their cool costumes. — [*Boston Post.*] If you want to see Aladdin a cool costume go to any river bank. — [*Philadelphia News.*] Or to hear Aladdin go and listen to the splashes and yells.

Sarah Bernhardt gives her son an allowance of four hundred dollars a month, since he is "too proud to live under the same roof with M. Damala." — [*Exchange.*] By the way, what has the young man to be so proud of? Honors seem to be decidedly easy.

Mr. Abbey is said to have telegraphed to Boston and New York for dates for Mrs. Langtry. — [*Exchange.*] When an actress cannot get the English palms any longer she begins to hanker for American dates. — *Boston Commercial Bulletin.*] And prunes herself accordingly.

"Don't you think I have a good face for the stage?" asked a young lady with histrionic aspirations. "I don't know about the stage," replied her gallant companion, "but you have a lovely face for a 'bus!" — [*New-York Commercial Advertiser.*] And the photographer standing by thought it a good face for a *carte*.

Madame Moriacchi, the danseuse, retired from the stage on the death of her husband, and has not yet re-appeared. She bought a farm for her parents in Billerica, Mass., some time ago, where she has resided a good deal. She is a person of irreproachable character. — [*Proper Exchange.*] Deacon P. S. Moretoo, who has been deacon of the First Church in Blankville for forty years, has purchased a farm and gone to raising steers. Though he played cards in the high-backed pews when a boy, his private life ever since has been entirely blameless.

FOLIO.

MUSIC, DRAMA, ART, LITERATURE.

"CORALIE" will soon be seen at the Boston Museum.

BRIGNOLI and Aimee would make a capital team. Happy thought! Will some manager book it?

"CHICAGO criticism, however, seldom amounts to anything," the Philadelphia *Item* remarks. We hardly know whether this is the better joke on Chicago or Philadelphia.

ARABI, it is now announced, is accented on the second syllable. This cruelly destroys all the puns that have been made on the name, and opens the door to another deluge of them. This is indeed a hard world.

EDMUND YATES says that "With the exception of Genevieve Ward and Joseph Jefferson, America has no good actors." If Mr. Yates can stand such an absurd statement, America will try to lumber along with her "sticks."

A "JOTTING" in the *Transcript* makes the astounding assertion that "The first Sunday law on record was made by Constantine the Great in the first quarter of the fourth century." Good gracious! has the *Transcript* "gone back" on Moses?

R. M. FIELD began his twentieth season of management with the opening of the Boston Museum on August 21. His record has been a consistent and an honorable one throughout, as his house has been one of the most reliable and most popular.

GOOD-BY, Willie Edouin, in burlesque; in other fields, *au revoir*. There is no excuse for horse-play while there is so much delightful material in other fields. Don't leave off learning your lesson, Mr. Edouin, until it will be too late to learn it and retain the eye and ear of the public. Catch on?

AN EXCHANGE, usually reliable, says that Clara Louise Kellogg was once very much smitten with a gentleman whose name is not given, but which was such a commonplace one that she could not think of accepting it in lieu of her own. Can it be possible that the alleged gentleman was our old friend Smith?

HAND-ORGANS are not the only things turned by cranks. — [*Yonkers Gazette.*] Right every time. The world is turned by cranks. If it were not for so-called cranks, the world would grow satisfied, then sleepy, then an Asiatic death would settle over it. The part of wisdom and philosophy is to know when a man becomes too cranky.

"THE WEDDING MARCH," W. S. Gilbert's version of Labiche's "Chapeau de paille d'Italie," which was a success on its first production in London, did not hit the popular taste when recently revived at the London Criterion. Those who were fortunate enough to see James Lewis and the fine Park Theatre company in it three years ago know how funny it was.

ANOTHER "FUNNY MAN" is at the dramatic [illegible] of the Detroit *Free Press*, has written a play called "The Limekiln Club," which opens the Detroit Opera House, August 21, just as this issue of the FOLIO appears. Of course it is full of quaint and original humor, and we hope it will have the necessary dramatic material to make it a "go."

OSCAR WILDE, it is stated, says that "Mrs. Langtry is the only woman of his acquaintance who will look like a boy in the doublet and hose of Rosalind." This would seem to be a very dogmatic assertion, or else imply that Oscar had had facilities afforded him in seeing the ladies of his acquaintance in "doublet and hose" not possessed by ordinary mortals.

ENGLISH SOCIETY has received a severe thrust by a clever London actress, whose name is not given, who wrote a letter recently to the Lord Chamberlain, who revises plays and their "business," asking him "to abate the nuisance of decollette dresses in the stalls and boxes as annoying to ladies on the stage." It is unquestionable that there is less modesty in society than there is on the stage in this respect.

A FACETIOUS contemporary indulges in the following: "A rhymester in a New-York paper, who gave a rhyming list of the Presidents of the United States, omitted Van Buren altogether, and now the editor is trying to excuse the contributor on the ground that Van Buren will not rhyme with Jackson." Did he try Stoddard? That alleged poet has been accomplishing wonders lately. If he failed, surely Walt Whitman would not allow any such trivial affair to throw him.

"THE PIRATES OF PENZANCE," that very charming opera by Gilbert and Sullivan, that has been none too well appreciated in Boston, was given finely at the Boston Museum the second week in August. J. B. Mason made a *Richard* that has not been excelled in Boston except possibly in a certain unctuous humor by Signor Brocolini, or in voice by Myron W. Whitney, Percy Cooper made a strong *Frederic*, George W. Wilson was excellent in presenting a strong realization of the stupidity and cowardice of the *sergeant of police*, Gertrude Franklin's *Mabel* was excellent, Elma Dolaro's *Ruth* was one of the best we have had in Boston, and Irene Perry, Clara Ellison, and Rose Temple made a very charming trio of younger sisters. The week following "Billee Taylor" was given, with much the same company, and given with fine effect. Pretty Clara Ellison made a most bewitching *Susan*.

LOTTA arrived in New York on August 17, by the steamer *City of Berlin*, ready for her coming season, after having visited London and the principal continental cities during the summer, studying life and adding to her wardrobe. Her season bids fair to be the most successful one she has ever had. She has caught and continues to hold the attention of the great mass of people, and hence her absurdity has quite as much method in it as Hamlet's madness had. Her career has been a remarkable one, and she is not likely at this late day to make over her method to please the more critical people, as by that means she would hardly continue to please them, and certainly would lose the support of the great masses who like her as [illegible] tenths of those who see her, and that is, after all, the principal aim of the stage. Except indirectly, the stage is neither a church nor a school-room.

THE LONDON SEASON OF BALLAD-CONCERTS will be inaugurated late in November, and a dozen of them will be given during the winter, during which, as we learn from *London Figaro*, "Besides new and old ballads sung by the best artists of the day, a feature will, as heretofore, be made of performances by high-class instrumentalists." Why can we not have a season of ballad-concerts in Boston? Not a concert takes place here that it is not manifest that the ballads given in the regular programme, or sung as encore pieces, are by far the most popular renditions of the occasion. A most delightful season could be had here, with ballads worthy of the name, sung by such genuine artists as we have in our midst constantly.

ROBERT J. BURDETTE, in his *Burlington Hawk-eye* "Budget" of a recent date, said, "The FOLIO of Boston, declares that a turkey says 'glou,' and doesn't and cannot say 'gobble.' Will some venerable gobble with flowing wattles and a tenor voice please take the stand? We fear that the popular voice will not accept the FOLIO's opinion. Now, if it was a question about the voice of a bean, Boston would be authority, but we know the turkey does not sing on Washington Street. The FOLIO was not talking about a "tenor turkey," with 'flowing wattles,' but stated distinctly that a hen turkey does not say "gobble." This is the precise point that the FOLIO raised, and we are astonished that it should have escaped the acute eye and correct judgment of our Iowa critic. We are quite well aware that tenor (not tender) turkeys gobble, to the terror of small boys; but *Bettina* was not that kind of a turkey. We repeat that the translator who placed the word "gobble" in the throat of a hen turkey was blessed with a great deal of ignorance in one phase of natural history.

MAX STRAKOSCH must be credited with much shrewdness, since it is announced that his next season will be devoted to English opera. He evidently sees the direction in which public taste is tending. Italian opera will doubtless in the future, as in the past, please the music-lovers of the fashionable world, and tickle the vanities of those who fancy they are music-lovers; but those "to the manner born," as far as the realm of music is concerned, will pay their devotions at the shrine of the natural, — that is, English opera: not opera emasculated and brought to the level of burlesque by being translated by incompetent hands from some other language, but opera that has yet to a great extent to be created by gentlemen of culture and education. What Mr. Strakosch will do immediately is not an illustration so much as an index. It is announced that his first novelty will be "L'Ombra," which will be produced in splendid style, but which will be followed by others in due season, more in the line of what belongs legitimately to English opera. Letitia Fritsch, who has been heard to only fair advantage, owing to inartistic surroundings, in Boston, will be the prima donna of the new company; Zelda Seguin, always a great favorite here, will be the principal contralto; and George Sweet will be the baritone. "Fatinitza," "Carmen," and "The Bohemian Girl" will also be in the repertoire. The company will open in Montreal in [illegible]

"WHO 'LL MAKE UP ANOTHER COUPLE?"

"IMPRUDENCE," a recent London success, which is being given at the Boston Museum as this issue of the FOLIO appears, and of which the above represents one of the laughable incidents, is by A. W. Pinero, and in London was considered one of the greatest successes of the season in the farcical-comedy line. The London press was quite as hearty in endorsement as were the people. There is a prospect of its having a long run, so any remarks of ours further must be deferred.

"THE MERRY WAR," by Strauss, which is being given at the Globe Theatre as this issue of the FOLIO appears, was thus spoken of by the Vienna *Neue Freie* Presse when presented there: "The music is like the fire from a mitrailleuse; one melody succeeds another, and each one has its effect on the audience. The great charm of the music is that, although heard over and over again, it remains always fresh and fascinating. The airs are now common property, and are whistled, sung, and hummed by everybody. Street musicians and military bands play them, and at every ball one hears lancers, quadrilles, and polkas taken bodily from the 'Merry War.' Strength, delicacy, and grace characterize every melody. The music begins with a grand march, and continues with a slow, swinging measure, which culminates at the close of the second act in a waltz more superb and infectious than any that Strauss has hitherto composed. The *entr'acte* music, played between the second and third acts, had to be repeated yesterday, — a thing never known here before. It is a waltz sung in the second act, and had already taken a strong hold on the fancy of the audience." The cast of "The Merry War" includes Dora Wiley, who made such a great success in New York during the closing nights of the past season, Jeannette Reiffarth, Fanny Wentworth, W. T. Carleton, Richard Golden, and others well known. The scenery and costumes seen in the representations are in the height of elegance.

A RUMOR is in circulation that Minnie Palmer has become dissatisfied with her manager, John R. Rogers, and engaged some one else. Probably there is nothing in it — but advertising.

THE BOSTON THEATRE opened its regular season August 14, with a presentation of Pettit and Conquest's drama of "A Free Pardon," given with a strong cast and consequently in a fine manner. The play itself is melodramatic; and after the first act, which is dull and rather stupid, it moves with precision, and constantly whets the anticipation. The situations are frequently thrilling, and the tableaux artistic. William Redmund, Frazer Coulter, D. J. Maguinnis, Mrs. Thomas Barry, and Rachel Noah were fine in character acting, little Tommy Russell acted a six-year-old child with wonderful intelligence, and the other members of the cast did their part well. One of the finest scenes of the action was where the child rushes into the room with the exclamation of "Papa! papa!" addressed to his supposed father, when his real father hears it, and, betraying himself, seizes the child in his arms, and almost smothers it with caresses, and then, realizing what he has done, shrinks back, and rushes from the room. This action on Mr. Redmund's part afforded one of the finest bits of acting of the evening. Mrs. Barry's acting was fine throughout — at times very pathetic. As an instance of how the house followed the play in its sympathies, it may be stated that on the first evening, when the lock on the canal had been opened to allow her to fall in, and she turned to go the other way, the people broke into applause and cheers.

ALICE DUNNING LINGARD opened the Park Theatre on August 19, too late for anything more than this brief mention. The play is "Divorcons," which had such a popular run in New York last season. It is a play of the "Pink Dominos" order, with the French suggestiveness eliminated. Alice Dunning Lingard has not appeared in Boston since the old Continental days of nearly a dozen years ago, where at that time she was very popular. Daly's company follow in "Odette," and "Needles and Pins," both new to Boston, but both popular in New York.

BOSE TEMPLE has been engaged to play the *Doll* with Atkinson's "Jollities" this coming season. Otherwise the company remains the same as last season. The piece, we learn, has been very much improved and enlarged by the addition of new music by Charles D. Blake, and new business, while the libretto has been almost entirely re written by the author, Charles F. Pidgin, and we look for another prosperous season for the company. It will open at Montreal September 11, then go to Kingston, Toronto, and Quebec.

EDWARD BYRAM has been promoted to be business manager of the Park Theatre, in George Tyler's place, who goes to the Bijou. The selection of Mr. Byram is one that is eminently satisfactory all around. He is not only popular with people with whom he is brought into contact, but he is a courteous gentleman, who can look out for the interests of the theatre without running against its patrons.

"THE ROMANY RYE" will be mounted splendidly at the Boston Museum, when some of the finest scenery ever seen there will be brought into requisition.

AUXILIARY NOTES.

Lily Post is said to have Italian opera aspirations.

Carl Rosa began his provincial tour August 1, at Dublin.

The first Nilsson concert will be given in Music Hall, November 1.

Mrs. O. T. Kimball will return to Boston this month for the winter.

The Boston Miniature Ideal Opera Company will visit England next season.

Robson and Crane open their season at Springfield, Mass., on September 25, with "D. A. M."

Maude Branscombe, the much photographed, has been engaged at the London Avenue Theatre.

Effie H. Ober, the efficient manager of the Ideal Opera Company, is at Bluehill, Me., on a visit to her childhood's home.

Alfred Wilkie is in Boston, taking a brief rest after his hard and successful season as tenor with the Hess Opera Company.

Henri Prevost, who will be remembered as with the Mapleson company last season, is to sing in Milan the coming winter.

Edward Neupert, a Norwegian pianist and composer, has been engaged for a series of concerts in the United States, and will leave Norway for New York about the first of September.

Victor Clodio, a young tenor quite popular in Italy at present, and Medea Mei, a mezzo-soprana who is comparatively unknown, have been engaged for Col. Mapleson's opera company next season.

Rudolph Aronson's new comic opera, "Captain Kidd," will be produced at the new Casino, in New York, under the direction of Messrs. E. M. Stuart and James Scanlan, at the close of Mme. Theo's engagement.

The oratorio of "The Creation" was given entire by the Beethoven Society of Hillsdale College, Michigan, recently, under the direction of Prof. Chase. O. N. Rice, Otto Fowle, and Miss Hanesch were the soloists.

"The Vicar of Bray," says *London Figaro*, "has many points of excellence. It contains some of the best music Edward Solomon has written. There is, it is true, far too much of the music, and the composer sadly needs a strong hand to tell him when to eliminate solos and concerted pieces which might be interpolated anywhere, but which certainly hinder the action. But the chorus of children, dressed in Kate Greenaway's costumes, is charming, and the music is altogether far more refined and better finished as to the orchestration than anything Mr. Solomon has yet given us. Mr. Grundy's lyrics are also elegant. The piece is well played, and it is a creditable specimen of genuine British work.

Among the dates already made at the Boston Theatre are the following: F. S. Chanfrau in "Kit, the Arkansas Traveller," September 4; "Youth," September 18 (probably); Mapleson's Opera Company, December 25; Mary Anderson, February 12. Among the novelties of the season will be "Pluck," by Henry Pettitt and Augustus Harris; the new drama by Charles Reade and Henry Pettitt; Bartley Campbell's "White Slave;" "Mankind," a melodrama by Paul Merritt and George Conquest; "The Marriage Certificate," Elliot Barnes's new play; a French Drama, "Le Petit Jacques," by William Busnach, and another, "Les Etrangleurs," by Adolph Belot; a drama by Henry Pettitt and Eugene Tompkins; and "Excelsior," a grand ballet.

OUR LITHOGRAPHIC PICTURE.

The lithographic picture which we present the readers of the FOLIO this month is of Harry Brown, who is popularly understood to be a Western man, but who in reality was born in Boston, on Harrison Avenue, in 1849; and, indeed, he made his first appearance at the Globe Theatre here with Charles Fechter, in 1870, and in that and the following year through the West he made rapid advancement. His first decided hit was made in Chicago, in "The Romance of a Poor Young Man," wherein he took the character of *Gaspard La Roque*. The next year he was engaged by the veteran manager, J. H. McVicker, of Chicago, and the following season he was with the famous Hooley Comedy Company, comprising such favorites as James O'Neil, William H. Crane, Harry Murdoch, Nathan Salsbury, E. J. Buckley, Nellie McHenry, Louise Hawthorne, and others. He went to California with this organization in the spring of 1874, playing a year in San Francisco and the principal cities. He remained five years in California, making several grand successes in San Francisco, notably as *Calchas* in "La Belle Helene," with Emelie Melville in the title-role. This was a most decided hit, and it distanced all predecessors in it; and it is remembered in San Francisco yet as a most brilliant piece of artistic character comedy. Mr. Brown's *Fix*, the detective, in "Around the World in Eighty Days," was another remarkable success, giving full sway to his musical versatility. In this character he assumes not less than eight different disguises, in which his dialects and make-ups were considered the perfection of character acting. In *Augustus Lovibond*, in "The Overland Route," Mr. Brown made the greatest dramatic success of his experience. This performance was considered a masterpiece. During the last year and a half of his stay in San Francisco as stage manager of Baldwin's Theatre, he produced a number of the great successes of that theatre, including his own reconstruction, in spectacular form, of such works as "The Octoroon," "Not Guilty," "The Overland Route," and last, but not least, on a scale of stupendous magnificence, he made the original production of Salmi Morse's "Passion Play," where James O'Neil assumed his noted impersonation of the *Saviour*. Returning East in November, 1880, he opened with James A. Hearne, in "Hearts of Oak," as *Owen Garroway*, and after playing in the principal cities appeared in Boston at the Gaiety Theatre in comic opera, his first success being as the *Duke* in "Olivette," soon followed by his great character study of *Prince Lorenzo* in "The Mascotte," he having created the character in this country. The fame of his personation reached New York, and he was soon offered a large increase of salary to go there, and he continued his great success there. Off the stage Mr. Brown is a cultured and an educated gentleman, and hence on the stage his creations are artistic and more legitimately funny than they would be if simply farcical.

London Figaro, speaking of Madame Ristori's appearance as *Lady Macbeth* at Drury Lane early in July, says, "The actress is no longer young; but she has not yet lost her youthful fire. She plays with as much spirit and energy as she did when the ravages of time had not made havoc with her personal beauty, and dimmed the brightness of her eye. No living actress could surpass her in the sleep-walking scene. This is still the scene in which she carries her audience away with her. There is nothing to complain about in respect to the earlier portions of the play, — much that compels admiration. In the banquet scene especially the actress displays her art. The contemptuous anger of Lady Macbeth toward her husband could not be better done. But it was not until the fifth act of the tragedy was reached that Madame Ristori brought down the house. Then, as of yore, every eye was fixed upon the stage, every ear was attent. There can be no greater compliment paid to an actor or an actress, than absolute silence. From the moment Lady Macbeth entered in her night-dress, until the final words 'To bed! to bed!' were spoken, no sound was heard in the theatre. The close of the scene was the signal for a prolonged and spontaneous burst of applause."

MARBLES.

How to grow hair on a bald head? First catch your hair.

A good watch-dog is not always the one that runs the best.

The "traveling man" must go, because that was what he was hired for.

When the Irish soldiers go to Alexandria, they will only say "Arabi aisy!"

Laura. — No, dear; a lantern-jawed woman is not often the light of a man's life.

The sun's rays are so called because they raise the quicksilver in the thermometer.

Sunday is the show window in which many people display the most of their goods in the way of religion.

Women are always thinking of the future in their shopping tours. It is the sweet buy and buy with them, — a perfect passion, you know.

Flies are scarce. — [*Springfield News.*] Come up and see us and get points for another item. — [*Chicago World.*] Possibly the *World* will be too fly.

An Iowa woman tried to throw a brick at a hen, and did one hundred dollars' worth of damage. She got out of it cheap. — [*Boston Post.*] But did she hit the hen?

The *Modern Argo* was started at Columbus, Ohio, then removed to Quincy, Illinois, and now has taken up its abode at Kansas City, Missouri. Searching for the golden fleece, we suppose. Can it be that its name has anything to do with its peregrinations?

Buffalo has got the base-ball fever so bad that a man can't catch a baby falling from a second-story window without yelling "Judgment!" — [*Boston Post.*] The judgment of any fair umpire would be that the baby was out. — [*Lowell Citizen.*] And undoubtedly he finds afterward that he cannot stop a hot bawl.

Eliot Ryder, late of the *Star*, and for years a well-known contributor to the New-York and Boston press, sails for Europe in the *Palmyra* today, as special correspondent of the New-York *World*. His present objective point is Ireland. — [*Boston Post.*] "Objective point," referring to Ireland, is very good. Ireland is decidedly an objective point.

Querist: What is our idea of humor? Well, a woman-suffrage convention during anniversary week, with a combative, two-hundred-pound woman in the chair, a ninety-five-pound woman with a squeaky voice denouncing the tyrant man, a meek-looking something in pantaloons acting as secretary, and an audience of the conundrum order.

AUXILIARY NOTES.

T. M. Hunter will appear in "Ranch No. 10" next season.

Marie Roze wishes to revive Boildeau's "La Dame Blanche."

Emma Nevada, after singing with success at Venice, went to Padua.

"Romany Rye" will be produced at Booth's Theatre, September 18.

May Livingston has been engaged for a boy's *role* in "Romany Rye."

Carlotta Leclerq has given up acting, and prepares pupils for the English stage.

Hope Glenn, the contralto who is to accompany Nilsson on her American tour, is an Iowa girl.

There is a report that Frank Hardenbergh will star next season in C. H. Hoyt's "Cezalia."

S. G. Pratt has sailed for Europe, to negotiate with Col. Mapleson for the production of "Zenobia."

"Luck" is the name of the latest English sensational drama. It has been purchased by John Stetson.

Lilian Norton made a successful debut at the Grand Opera in Paris, in the role of *Marguerite*, in "Faust."

Edmund Neupert, the celebrated Norwegian composer and pianist, is on the eve of visiting this country.

Gilmore has been the lion attraction at Manhattan Beach this season. He pleases the masses, to whom he looks for support.

Maria Litta has organized a concert company for next year, of which Signor Baldonza will be the tenor, and parts of opera will be given in costume.

Col. J. H. Mapleson has gone to Italy to complete his company for the coming season. With a few notable exceptions, his company will be a new one.

Richard Wagner is reported to have completed his new work, which is named "Die Siger," the subject having been taken from old Brahmanic legends.

It is said to be about settled that Herr Neumann's German Opera Company will visit America early in 1883, to perform the "Ring of the Nibelung."

Cyrus W. Page, the energetic business manager of the Boston Museum, has been spending a week or two at Saratoga, and in a run through the White Mountains.

Jerome Hopkins's Orpheus Association gave its second yearly concert at Woodstock, Vt., recently, assisted by Julia Baker, soprano, and E. B. Marble, violinist, of Boston.

While the Hess Opera Company were in St. Louis, the Pickwick Club took three hundred seats for one of the performances, and attended, accompanied by their lady friends, in full dress. A good idea.

Manager Stetson's Modjeska company this season will include Maurice Barrymore, Frank Clements, George H. Griffiths, W. F. Owen, Nat D. Jones, Norman Forbes, Kate Meek, Maude Milton, Clara Ellison, and Helen Leigh. The star will probably make her American *rentree* at the Globe Theatre in this city.

Adelina Patti is at her castle in Wales, having refused offers for concerts through England. She will not sing again until her engagement with Col. Mapleson for the United States, and will not leave Wales excepting for a brief run to Paris to renew her costumes, and for a few days at the seaside, till she sails for America in October.

TWO "HUB" STORIES.

The FOLIO heard two good stories recently, — so good, in fact, that the reader must be admitted to the enjoyment of them. The first that will be told is of a well-known poet whose name is suppressed for obvious reasons, and Ralph Waldo Emerson, the sage of Concord. Mr. Emerson had incorporated into "Parnassus" a poem by the poet aforementioned, and she — for the poet is one of our most graceful writers — was complimented on it by the philosopher on one occasion when they met.

"Well, Mr. Emerson," said the lady, "since you like the poem so much, I think I must give you an inkling of its history."

"Ah!" said the philosopher, with just sufficient accent with his eyebrows to indicate that he expected something.

"It was sent to the *Atlantic Monthly* some years ago," said the lady, "and returned to me, with the endorsement that it was 'hardly up to the *Atlantic* standard.'"

"Indeed!" said Mr. Emerson, — and the lady says that the sarcasm of his eyes and the irony of his voice made a terrible two-edged sword, — "Indeed! I was not aware that the standard of the *Atlantic* was so high."

The other story brings the sterling poet and wit, — humorist, rather, — Oliver Wendell Holmes, into its recital. The editor of the FOLIO listened to its telling a few evenings ago by William H. Thomes, the editor of *Ballou's Monthly*, and author of several books of Australian and Californian adventure, and hastens to give it to the world, fearful lest the story-teller will be changing localities and personages, and working it into one of his Western romances.

One Sunday morning in July, just back of the Beacon-Street residence of Mr. Thomes's son-in-law, a pugilistic boy was giving a companion a trouncing, when Mr. Holmes came along, separated the boys, and took the larger of the two by the collar, and began talking seriously to him as he led him along in the same direction.

"You just let me alone, will you?" cried the boy, as the poet held on to his collar, keeping him at arm's-length, and the youngster kicked his shins with his copper-toed shoes. "You just let me alone, and I'll lick the feller in two minutes, you see if I don't."

"But my dear boy, don't you know it is wrong to fight?" asked the poet in his most melodious tones, and holding the boy a little further off, for his kicks began to tell.

"Oh, you let me alone, will yer?" panted the gamin, while his companion made his escape.

"Don't you want to be a good boy and go to Sunday school?" asked the poet.

"No, I don't. Sunday school be blanked!"

"Don't you honor your father and mother?" gasped the poet, for the strain was telling on him.

"Father and mother be blanked!" yelled the bad boy. "They 're both out of town."

"Do you know who I am?" asked the poet.

"Yes."

"Well, who am I?"

"A meddlin' old fogy, who don't want boys to hav any fun."

At this point the genial doctor released the gamin, who started like a deer after his late antagonist, leaving the poet to muse on the dangers of becoming an unauthorized constable, probably; though Mr. Thomes surmises that he went off contemplating a poem on the innocence of childhood, and musing on the blessings of arnica for bruised shins.

NEW YORK'S CASINO.

The Casino, now being erected in New York, on the corner of Broadway and Thirty-ninth Street, opposite the new Opera House, is nearly finished, and will open for the first time to the public September 11, when Madame Theo, the celebrated opera-bouffe artist, will make her American *debut* as *Marietta*, in Offenbach's operetta of "Mme. L'Archiduc." The Casino is to be one of the most unique and beautiful places of amusement in America, and is so constructed that it may be used as a distinctly winter or summer resort. The structure will combine all in one, — a theatre sufficiently large to accommodate eighteen hundred persons, and decorated in *style d'orient*, old gold, light blue, and white; a ball-room; a grand restaurant, a thorough Viennese cafe, and a perfect floral garden, constructed directly upon the roof of the structure, and covering the whole area of some twenty thousand square feet. This garden is to be laid out with winding walks, and be ornamented with trailing vines, flower-vases, rare plants, fountains, and so forth, and will be brilliantly illuminated with hundreds of vari-colored lamps of Eastern fashion; and here, when the weather permits, light and spirited music is to be interpreted by Rudolph Aronson's orchestra of fifty musicians, in conjunction with the regular entertainment in the theatre below. Mr. Aronson is the projector of "The Casino," and is still hard at work with the preparations for the inaugural of this novel place of amusement.

MARBLES.

Dead liquor — bier.

It takes a Texas steer to cow a man thoroughly.

The airs of the seashore that are hardest to endure — millionaires.

The man who loves liquor should always drink gin. Because of the kis-in-gin, you know.

The Khedive has declared Arabi Pasha an outlaw. We thought the knout law was confined to Russia.

The reason why a vessel in which everybody is seasick is such a religious place is because every one has his pew.

"About eighty per cent of the poor man's blanket is tariff; the rest is wool." — [*Philadelphia Record.*] Should think it would tear iff there were not more wool in it.

If "time is money," come and spend an hour or two with us. — [*Wheeling Saturday Journal.*] Just for the change, you know. — [*Buffalo Sunday Times.*] We should holler.

"Don't die in the house," is the heading to an advertisement in a number of papers. What would you have a person do? Go West, and steal a horse, so he can die in his boots?

A kind word iz a little thing, but it iz just what soothed the sorrows ov the setting hen. — [*Josh Billings.*] Bet you a dollar, Josh, that thirteen fresh eggs were what did the soothing business much more effectually.

A woman at Columbus, O., ran to a fire with a baby in its carriage, and met not the slightest accident, while drays were upset and two wagons demolished around her. — [*Exchange.*] The woman's-rights women will probably seize upon this item to prove that women will make more competent firemen than the present bunglers.

THE CAREFUL GIRL — OF THE PERIOD.

A POEM WITH A MORAL.

I'm not a jolly sort of girl,
As lively as a flea;
But when it comes to having fun
I've left my A, B, C.
Those high old times are not my style, —
They lose one in the whirl;
I never give myself away, —
I am a careful girl.
Where'er I go,
You all must know
I am a careful girl

I give myself such quiet airs,
I give myself such grace,
I give myself such queenly ways,
And such a winning face.
I give my cheeks the brightest rose,
My neck the softest pearl,
But never give myself away, —
I am a careful girl.
My A, B, C,
I've learned, you see, —
I am a careful girl.

I go down to Nantasket Beach,
Or to the Point of Pines,
Or travel on the Empire State,
When hot the bright sun shines.
I listen to the bands that play,
Or watch the waltzers whirl,
But look demurely all the while, —
I am a careful girl.
I'm on the sly,
And very fly, —
I am a careful girl.

I often go to Ocean Spray —
When oceans pray they're grand —
Or down to Newport or Nahant,
And listen to the band,
And watch the waves that inward play,
Or in great masses swirl;
But look with a superior air, —
For I'm a careful girl.
I ne'er forget
That life's a net, —
I am a careful girl.

I have admirers everywhere
And would-be lovers too;
And in the moonlight oft they come,
And linger long to woo.
They kiss me often, — all but one:
To him my sails I furl;
For I shall marry him some day
If I'm a careful girl.
You'll never know
How far I go, —
I am a careful girl.

AFTER SINGING-SCHOOL.

"Are you going to si mi fa this evening?" asked Dora of her lover, as they started home from singing school.

"Re of my sol, yes," he said, pathetically. "I shall go clear to the L door a do-cile slave, and if I had more of the El dorado about me" —

"Yes, I know, dear, that money makes the marriage as well as the mare go, and the lack of it staves many a craft to pieces on the sand-bars of life. It would not B natural otherwise."

But at that instant the big bull-dog of Joe Smith came rushing over the gate at a terrible gait, and destroyed the harmony of the scene.

WALTER EMERSON, whose portrait we give above, is one of the most popular cornetists in Boston; and his cornet solos at Hotel Nantasket, Nantasket Beach, in connection with the concerts given by the Cadet Band, J. Thomas Baldwin, conductor, are encored over and over again. Among the pieces he plays are "When the Leaves begin to Turn," "When the Leaves begin to Fall," and "My Love's a Rover," by C. A. White. His cornet arrangements of "Twinkle, Twinkle, Little Star," "Bonnie Sweet Bessie," "Killarney," and "Palm Leaves," are very popular publications by White, Smith & Company.

ROBERT J. BURDETTE is one of America's greatest humorists, undoubtedly; but in a recent poem in the Burlington *Hawkeye* on "Untamed Liars," he indulges in an attempt at rhyme that would give Walt Whitman the heart-ache. Thus:—

> "We count the broken lyres that rest
> Where the sweet waiting singers slumber;
> But lingering on earth's troubled breast,
> The living liars who can number?
> The man who comes round every spring
> To tell about the monster snake
> Long as a clothes line — fearful thing,
> With eyes that glowed like burning grate."

No, Bob; "snake" and "grate" don't rhyme unless a man has the poetic jim-jams, and then "grate" is not spelled that way.

ALICE OATES has organized an Opera Bouffe Company bearing her name, and recently gave "The Mascotte" at Oakland Garden. A. M. Bell, as *Pippo*, sang fairly well, as did Alice Townsend in the character of *Prince Frederic;* but otherwise the company is entitled to little respect. Alice Oates's *Bettina* was a compound of Maggie Mitchell's voice, Lotta's kicks, and horse-play that was unmeaning when not indecent, its musical features meriting only contempt. The chorus was fair, in many respects good, and the orchestra under J. L. Gilbert's baton merits much praise.

THE FOLIO MUSIC for this issue comprises a number of pieces, all popular, and of a variety of themes. It will suit all popular tastes. Look at it, and then think whether you can afford to be without the FOLIO every month.

out for "The Colored Knights of Pythias."

AUXILIARY NOTES.

The Howard Athenæum began its season August 21, with a strong variety show. Charles J. Rich is the new treasurer, and William Harris remains in active management of the house.

Nathaniel Childs, manager of Janauschek, Geo. W. Floyd, manager of Lotta, Clarence Wasson, the Parisian journalist, and other well-known people, were at the Boston Theatre on its opening night to witness "A Free Pardon."

William Harris's Comedy Company is doing "Mrs. Partington" at Oakland Garden as this issue of the FOLIO appears, with Charles Fostelle as the widow, and a good company in support. The play has been re-written largely by Charles H. Hoyt, and much improved.

"Wright & Palmer's Voluntaries," just published by White, Smith & Company, is a collection of choice original themes for the cabinet or reed organ. R. P. Wright is well known for his ability to cater to lovers of the cabinet organ, as his book will testify. Price one dollar.

The midsummer *New-York Mirror* is a very handsome and valuable issue. Its supplementary picture of Union Square, in colored lithograph, about which a swarm of professional heads group, will be sought for eagerly, while the contents of the paper, in both text and picture, are very entertaining. Mr. Fiske, the editor, makes a paper that the profession may well be proud of.

Strauss, Waldteufel, and many other foreign composers of dance music, have held full sway in the field of instrumental waltzes for some years, and only occasionally has a composition of this class by an American author become widely known. Exception might be made in a few instances in the way of waltz songs where the sale has outnumbered any foreign work probably. E. H. Bailey, well known as an author of many excellent compositions, has lately written a charming set of waltzes, entitled "Auf Wiedersehn" (Till we Meet Again), and they bid fair to become as popular as any of the foreign pieces. The waltzes have just been published by White, Smith & Company for piano, the arrangement being but moderately difficult and well adapted to the piano. Many of the best orchestral and band leaders have already introduced them on their programmes, and they are proving a great success. We are glad to see American talent in this line encouraged.

"The School Wreath," a new school song-book, by C. P. Morrison, Prof. of Music in Washington University, St. Louis, Mo., consists of three departments. Part first embraces a concise and thorough elementary course, including a great variety of original and selected solfeggios, scale exercises, and studies of one, two, and three parts, pleasing in character and arranged in programme order. Part second contains a choice selection of secular pieces, songs, glees, &c, many of these the works of celebrated European composers. Part third consists entirely of devotional pieces. The hymns are *unsectarian*, for the most part set to standard tunes, and in sentiment are well suited to the opening and closing exercises of schools. Great attention has been given to the selection and adaptation of words for the various departments, and everything trashy or tending to degrade the taste has been carefully avoided. A considerable portion of the music in this work consists of selections and arrangements from the works of the best masters, and in addition to its peculiar fitness for musical instruction, it is well calculated to develop a sound musical taste. The work is designed for Mixed, and Boys' Grammar and High Schools. White, Smith & Company have it in preparation, and it will be issued September 15. Price seventy-five cents. Send for specimen pages.

FROM IOWA.

EDITOR FOLIO, — The fourth annual festival of the Western Musical Association opened here Tuesday, August 1, and closed last evening.

It has been a genuine success in every respect. The chorus has been much larger than on previous occasions, and of better quality, which has enabled the conductor, H. S. Perkins, to bring out very effectively a goodly number of strong choruses from the oratorios, "The Creation," "The Messiah," and "Elijah," with selections from Mozart's "Twelfth Mass," Rosini's "Stabat Mater," and Mendelssohn's 42d Psalm. The solo talent has been of a high order, including Maria Litta, of Chicago; Mrs. Royce Cheney, Sioux City, Iowa; Elsie Lincoln, of Fort Dodge, Iowa; Miss Carroll Wardwall, of Waverly, Iowa (formerly of Worcester, Mass.); Prof. W. H. Leib, of St. Paul, Minn.; Zeline Mantez (violinist), of Chicago; and Mrs. P. V. M. Raymond (pianist), of Fargo, D. T. Five concerts were given, including a sacred concert Sunday evening, conducted by Prof. Williams, and a band concert directed by Prof. McCosh, of Chicago, and two public evening rehearsals. The pavilion has been crowded every evening by an appreciative and delighted audience. This has been the largest and most important musical festival ever held in Iowa. Prof. Perkins is engaged for the next festival, in 1883, so, also, is Miss Litta, Miss Mantez, and Mrs. Raymond; and C. L. Keeler, of Des Moines, Iowa, will have charge of the orchestra. D. C. ARPO.

Clear Lake Park, Iowa, August 9, 1882.

FROM BUFFALO.

The Boston normal musical institute concluded its summer sessions in Buffalo, N. Y., on August 9. The institute has been a decided success. Harry Wheeler delivered twenty-four lectures upon vocal physiology and voice culture; Dr. Maas gave five recitals and one concert, and played more than forty different compositions, besides giving twenty piano analyses and twenty lessons in orchestration and musical composition; Eugene Thayer gave five organ recitals, played some forty numbers, and gave twenty lessons in harmony and counterpoint, and several lectures upon the art of teaching; Maj. L. B. Walton gave twenty lessons on the method of teaching music in the public schools; Marian Sterns gave five dramatic readings, reciting more than thirty different selections, and gave twenty lessons in dramatic action and elocution; Mr. Guys delivered ten lectures upon the physical relations of sound, and twenty lessons on the Italian language. Numerous concerts were also given. It will thus be seen that the faculty were kept very busy during their sojourn in Buffalo. The citizens of Buffalo feel that the cause of music has been greatly stimulated in their city, and that much good has been done. An effort is being made to induce Mr. Wheeler to locate the institute in Buffalo next summer: this is also the case in Toronto, Canada, Hornesville, N. Y., and Mansfield, O. At present it is undecided at which place it will be holden. The musical standard of this institute is so high that its good results must redound to the musical benefit of any place in which it may be held.

AUXILIARY NOTES.

Mrs. E. Aline Osgood is at Williamsville, Vt.

Atkinson's Jollities will begin their season September 11, at Montreal.

Clara E. Smart is stopping at the Beethoven Cottage, Nantasket Beach.

George W. Sweet has signed a contract with Strakosch for next season.

London Figaro speaks casually of the "always popular Madame Valleria."

Isabella Stone is on the briny deep. She will arrive in Boston September 1.

John A. Stevens made a success in "Unknown" at the Surrey Theatre, London.

Zelda Seguin Wallace has been engaged by Max Strakosch for his new opera troupe.

Fanny Rice will be a member of the Boston Ideal Opera Company next season.

Emelie Melville received a perfect ovation on her re-appearance in New South Wales.

Maria Litta is summering with her old teacher in Ohio. A trip to Australia is talked of.

Adelina Patti gave twenty-five hundred dollars toward erecting a monument to Garibaldi.

Miss Margaret Mather makes her *debut* as *Juliet* at McVicker's Theatre, Chicago, on August 28.

Digby V. Bell and Laura Joyce join the New-York Bijou Opera House Company next season.

Adelaide Phillipps is still far from being well. She sailed for Europe August 9, to be gone a year.

Alice and Louis Harrison appear as Italian street singers in their new play, "A Sister's Devotion."

Work is going on steadily on the Vokes's Bijou Theatre, and it will probably open its doors October 2.

George Hartshorn will be the treasurer of the Bijou (Vokes) Theatre in this city. A capital selection.

Alfred H. Pease's last composition before his sad death was entitled, singularly enough, "Slumber Sweetly"

The mounting of "Francoise de Rimini" has cost the Paris Opera management about eighty thousand dollars.

A new school for sacred music is to be opened this year at Milan. Pupils from nine to twenty years of age are to be admitted.

The New-York *Herald* pronounces Gus Williams's new play, "One of the Finest," written by Joseph Bradford, of this city, a success.

Manager Charles Mendum says that next season he will not bring Anna Dickinson east of Detroit, as in the South and West she is very popular.

Octave Feuillett's new play, which will be produced in Paris in October, will be among the delights of the Boston Museum's present season.

Leconte de Lisle, the French poet, has written the libretto of an opera called "L'Apol'onide," the music of which is to be composed by Franz Servais.

Eugene Tompkins proposes to reproduce the Milan "Excelsior" ballet on the stage of the Boston Theatre, if dancers can be obtained equal to its demands.

The *Transcript* hears a rumor that at least one of Mme. Nilsson's appearances in Boston next season will be in a concert of the Boston Symphony Orchestra.

Important changes are taking place in the seating arrangement of Music Hall. New seats upholstered in dark leather, with cherry frames, will take the place of the old ones.

They are to have a new opera house in Richmond, Va., and work will begin on the building soon. Then the Mozart Association will have quarters worthy of its renown.

Ilouka von Babasz is the name of a Hungarian pianist, a lady, who has just reached Chicago from Berlin, and whose playing is said to be highly commended by Liszt and others.

"The Doctor of Alcantara" has made quite a hit in New York. It will be remembered that Julius Eichberg is the composer, and Benjamin E. Woolf the librettist of this operetta.

The Arkansas Traveler has a delightful flavor of the South-western soil. It is "to the manner born," and is no hot-house importation. Opie Read is the editor. 'Ope 'e Reads this item.

Nella F. Brown recently read in Dr. Parker's church, London, of which favorable accounts have been received from the English pre s. She will return to America about the middle of September.

In the entertainment given by the Richmond (Va.,) Mozart Association on July 20, being the three hundred and twenty-third weekly musicale, C. A. White's male quartette of "Moonlight on the Lake" was sung with great success by Messrs. Hoff, Watkins, Bernard, and Grant.

We were mistaken last month in stating that Carrie Hunking had re-considered her acceptance of Strakosch's offer for next season. Her arrangements are being made rapidly, and her wardrobe is nearly ready. She cannot fail to become a pleasing member of Manager Strakosch's company.

Lieut. John W. Danenhower, chief surviving officer of the ill-fated De Long Arctic Expedition, whose unparalleled record of heroism and suffering has awakened world-wide admiration and sympathy, will lecture during the coming season if his health permits. The demand for his services promises to be something extraordinary. The Redpath Lyceum Bureau will act as his agents.

The Mapleson Italian Opera Troupe will begin the season October 16, at New York, where they will remain for ten weeks, playing at Brooklyn one night in every week. They will then start on a nine-weeks' tour, visiting Boston, Philadelphia, Chicago, St. Louis, Cincinnati, Pittsburgh, Toronto, Buffalo, Washington and Baltimore. Adelina Patti will sing two nights only in each week.

"Give the authors a chance!" says the London *Musical Opinion and Music Trade Review*, and so say we. Let programmes give the names of authors as well as composers of songs. The words of a song have frequently more value than the music, and usually an equal value. Heine's and Goethe's poems are often used by Schumann, Rubinstein, and others. Why not say so? — *Musical Critic.*

Christine Nilsson will give a farewell concert at Albert Hall, London, on October 12, at which she will have the assistance of Simms Reeves and many well known artists. She will sail from Liverpool for New York on October 14. She is at present at Divonne, a watering place in the south of France, but will return to England in September to fulfil engagements at Birmingham, Nottingham, Brighton, and other towns.

The twenty-fifth annual festival of the Worcester Musical Association will be given in September, under the direction of Carl Zerrahn. "La Damnation de Faust," by Berlioz, The "Messiah" and "Utrecht Jubilee," by Handel, and "A Stronghold Sure," by Bach, will be the chief choral works. The chief solo singers will be Mrs. E. Aline Osgood, Henrietta Beebe, Hattie Louise Simms, and Mrs. Georg Henschel, sopranos; Emily Winant, and Mary How, contraltos; Theodore J. Toedt and C. R. Adams, tenors; Georg Henschel, E. J. O'Mahony, Franz Remmertz, and M. W. Whitney, baritones and bassos. Remenyi, the violinist, has also been engaged, and negotiations are pending with other eminent vocal and instrumental artists.

No native pianist knew better how to reach the popular heart than Alfred H. Pease. His electrical touch, his impetuous and brilliant technique, his sweeping style, which alternated with infinite tenderness and delicacy of expression, together with an indescribable *chic* which pervaded all he did, met with a spontaneous response from his audience, and made him a popular favorite in the concert room. — *American Art Journal.*

M'lle Avigliana has been having a great success abroad in concert. A programme before us of a recent entertainment at Kensington, under the patronage of H. R. H. the Grand Duchess of Mecklenburgh-Strelitz and other noble ladies gave numbers to be sung by her as follow: "My Heart ever Faithful," Bach; "La Serenata," Braza; "As it Fell upon a Day," Bishop; "I will Extol Thee, O Lord," Costa; an appearance in trios by Verdi and Cimarosa; a Scotch ballad, "Charlie is my Darling," and an appearance in the quartette, "Un di se ben," from "Riggoletto," by Verdi.

Harry W. French, the well-known journalist and author, will continue in the lecture field the coming season, giving a series of ten lectures illustrated with a new three-lens stereopticon. All his views were photographed on the spot and the negatives afterward painted by hand, thus adding the reality of color to the accuracy of photography. The subjects for the various evening entertainments are: "The Shores of the Polar Sea," "Ireland and Scotland," "On the Bank of the Rhine," "The New Republic," "From the Netherlands to the Alps," "The Land of Poetry and Art," "The Jordan and the Nile," "Beneath the Himalayas," "From Pekin to Japan," and "Across the Continent." Mr. French will appear under the management of E. W. M'Glenen, son of H. A. M'Glenen.

Henry E. Abbey, in a recent interview with a reporter of the *New-York Tribune*, regarding Christine Nilsson's approaching tour, said, "She will sail on October 14 in the *Gallia*. She will sing only in concerts and oratorios, and will appear first in Boston on November 1. She will sing fifty or more nights, as I may decide. I heard her in St. James' Hall, London, on her second appearance after her husband's death. She was dressed in dark mourning and looked exceedingly well. Her voice has developed and become much fuller and more rounded since she was here. She sang divinely, and was received with an enthusiasm that I never saw equaled. I will bring a company with her, but only two of them are engaged yet. They are Signor Del Puente, the baritone, and Miss Hope Glenn, a contralto. I find great difficulty in getting a suitable tenor. Miss Glenn is an American, who has been singing with much success in London for several years. There will probably be a pianist with the company, but most of the accompaniments will be played by the Mendelssohn Quintette club, of Boston."

O CLARA!

There was a young actress named Clara,
Whose face was sweet — none could be fairer.
She appeared in "Aladdin"
Without any paddin',
And her slight limbs — oh, how could they bear he

MUSIC PRINTING AND PUBLISHING.

The extent of the music printing and publishing business in this city is known to but a very few of the thousands of patrons of the music stores located here, and which have become the centres of supply for a large part of the country; but the rapid development of this trade in all its branches is well worth an examination, as it indicates an equally rapid growth in the musical education of the people.

The printing of music, either in sheet or book form, is a process somewhat unfamiliar, in some of its branches, to the general public, and is quite fascinating to those using these publications. Of course the setting up of music from types varies little from the process familiar in all type-setting work, save that the notes and other characters used are somewhat more difficult to arrange and adjust than the letters used in books and similar publications composed of reading matter. The larger part of the sheet-music publications are, however, printed from "engraved" plates. These plates are made of a composition of zinc, antimony, and tin, and, though moderately soft, are peculiarly tough, so that they resist the wear of the press for the taking of fully twenty thousand perfect impressions. Although music is generally said to be engraved upon these plates, the process of their preparation is largely one of stamping rather than engraving. The lines of the staff are cut with a five-pointed instrument, much as one rules a book with a pen, and then the notes and rests, signatures and other characters, called for by the composition, are stamped by the workman upon the plate by the use of steel dies cut for each character called for. Of course, a graver is used more or less in the curved lines called for in the grace notes, &c., but the larger part of the work on the plate is done by the use of the dies referred to. This process necessarily leaves the impressions cut in the plate somewhat rough, but the e indentations are subsequently filled by pouring melted beeswax upon the plate, and then rubbing it down until it presents a perfectly smooth surface. The saving of this style of plate work over stereotype plates, or plates made from type, is about one-half the cost, an "engraved" plate for a single page of music costing one dollar and fifty cents, as against three dollars for a stereotype plate made from type.

This engraved plate having been made and waxed is put upon a press much like that worked by Ben Franklin in his boyhood days, the impression being got by inking the plate with an old-fashioned ink ball or role, after which all superfluous ink is wiped off very deftly by the pressman, the ink adhering to the wax in the engraved impression sufficiently to give a reproduction upon the page. Each plate has to be freshly inked for each impression, and the slowness of the process can be judged from the fact that the most expert pressmen cannot work off more than one thousand pages a day, the pay for the working being from thirty-five cents to forty-five cents per one hundred pages. Of course, in the use of stereotype plates a gain is made, because they can be cast with a larger or smaller number of pages on each, and can then be "worked" on a steam press at a rate ten times faster than in the process just described.

The printers and publishers of music in this country appear to have been singularly conservative in their adoption of modern ideas in their business, and the limited number of enterprising men engaged in this branch of the mechanics' arts have found extreme difficulty in getting any encouragement in their efforts to reduce the cost and improve the character of the work done in this line. It has been the good fortune of Messrs. White, Smith & Company, of this city, Chicago, and San Francisco, who, with a fourteen years' business record, have a catalogue of nine thousand or more publications, to take a leading position in the introduction of the most modern inventions in this line of mechanical improvements, and they have had a great advantage over their competitors from this reason. They have now the only large lithographic press, working music, in the country, and its use, for the last few months, has almost revolutionized their business by the saving of time and money it has made possible. With this press they can do the work of from fifty to sixty men easily, and the lithographic process enables them to reproduce any publication, or series of publications, with absolute accuracy and great rapidity. As an illustration of the possibilities of this press over the old-time process, it may be said that it makes it possible to print a collection of musical selections at a fortnight's notice, which, under ordinary circumstances, and in any ordinary publication house, would cause a delay of months. Eight pages of music can be transferred to the stones fitted to their press in a few hours, whereas as many days would be required to prepare stereotype plates for such a collection, to say nothing of the added risk of an incorrect copy of the selections through typographical errors. This process has long been used abroad, but Messrs. White, Smith & Company are the first to use it here, and by this enterprise they have been enabled to successfully compete with foreign publications in many lines, — an entirely new departure in this line of business. There is good reason to suppose that the somewhat slow process of plate printing referred to above will also soon be a thing of the past. The American Bank Note Company, which, with all plate printers, has been restricted to this method of "working" its plates, has a steam press now in operation which promises to revolutionize this part of the music printing trade, if it can be successfully adapted to the work. It is said that by means of a double "feeder" the plates on either side of the press can be rubbed off, and any spots left by the machine removed by the pressman, the impressions, though being much more rapid than by hand, admitting sufficient time for such care by the operator. It will be seen from these improvements that the cheap and elegant editions of music now furnished largely by foreign houses, will shortly be put in competition with equally good and low-priced publications by American music publishers. — *Boston Herald.*

London Figaro says that "Minnie Hauk, who is at present staying at Baden-Baden, has been invited by the Grand Duchess to give a concert at the castle, with the assistance of the Ladies' Musical Society, for the benefit of the local hospital. Madame Hauk will thence go to Bayreuth to hear 'Parsifal,' and will afterward proceed to Coburg, on the invitation of the Grand Duke Ernest, who wishes her to study the principal part in an opera from his pen."

While in England, Emma Thursby discovered that she descended from a Yorkshire family of great distinction, and her ancestors also had large estates in Northampton, adjoining those of the Washingtons.

AUXILIARY NOTES.

Mrs. H. F. Knowles is at Willoughby Lake, Vermont.

Madame E. M. D'Angelis is at Old Orchard Beach.

Hiram Wilde is at Rockland, Me., during July and August.

Antoinette Stirling has been singing in London with great success.

Carlyle Petersilea and wife are spending July and August at Bar Harbor, Mt. Desert.

Aimee opens in "Divorcons" at the Fifth Avenue Theatre on September 18.

Fanny Kellogg made a great success through the West, with both press and people.

Henrietta Beebe will spend next year in this country, instead of returning to London.

Amy Gordon has been essaying *Bettina* in "The Mascotte" on the road, from which we hear good reports.

Mrs. J. H. Long is at Willoughby Lake, Vermont. She will return home about the middle of the month.

Anna Mayhew Simonds, the well-known pianist, is spending the summer with her parents, at Edgarton, Mass.

"Elsa" is the title of Maggie Mitchell's new play in which she will appear at the Park Theatre, New York, September 4.

The Mendelssohn Quintette Club were warmly welcomed in San Francisco. But the welcome they will receive in Boston will be a red-hot one.

It is rumored very loudly that Mary Beebe has run against a snag of matrimonial infelicity, and next season will re-appear with the Ideal Opera Company.

Del Puente will accompany Nilsson in her concert tour. The tenor of the troupe will be a Swedish nobleman, whose voice is spoken of with great praise.

Edgar Buckner and his wife, Lillian Buckner, have been engaged for next season at the Vokes Bijou Theatre, as members of the opera company. Mr. Buckner will play the leading baritone parts, and his wife important contralto parts.

Dave Braham, the clever composer who assists Harrigan and Hart in their ludicrousness, besides composing some original music for the "Blackbird," which opens the season at the Theatre Comique, has also arranged for the play five overtures on Scotch and Irish airs of the eighteenth century.

A Paris letter-writer, speaking of Sarah Bernhardt's marriage, says, that "if she was sixteen, just out of a convent, and this was the first man who ever conjugated that everlasting verb 'to love' to her, she could not be more so than she is. It is positively delicious to see such an abject return to Arcadian first principles. They only want shepherds' crooks, with blue ribbons tied on to them, to be the Bœotian lovers of a Watteau fan."

London Figaro says that "The reports of the doings at Edinburgh in connection with Mrs. Langtry's appearance there are really suggestive of a Sarah Bernhardt *furore* on a reduced scale. I read of vociferous crowds following her about the streets; of the University students sending a deputation to express their admiration, and escorting her from the theatre after the performance; of serenades being played beneath her windows. And all this has happened in Edinburgh, remember, and has been the work of cool and canny Scots, and not of hot-blooded and impulsive Irishmen."

THE FINE ARTS.

Otis S. Weber is sketching in Maine.

Truman H. Bartlett has nearly completed a bust of Mayor Green.

John A. Lowell will bring home two or three of George H. Boughton's pictures.

Thomas Allen, whose pictures of New-Mexican landscape are so thoroughly artistic, will take a studio in Boston in October.

The elaborate series of Roman dresses used by Henry Irving in "Coriolanus" were drawn with the greatest care by Alma Tadema, R. A.

The Pennsylvania Academy of Fine Arts will open its fifty-third annual exhibition October 23. Large numbers of pictures are expected from abroad.

T. W. Dewing has a charming musical conceit at Doll & Richards's, representing three "damosels" seated in a grove, playing on a harp and other instruments, the color of the picture being fine, and the composition effective.

Miss A. L. P. Skillings has at A. A. Childs & Company's a head in crayon of R. H. Dana, the author of "Before the Mast," which is highly spoken of as a likeness, and is certainly clever in the artistic handling of crayon.

The classes of the Art Students' League of New York will open on October 2, 1882, and close on May 26, 1883. T. W. Dewing will succeed J. Carroll Beckwith as instructor in drawing and painting in the evening life and antique classes. Mr. Dewing has a decided individuality, and very poetic ideas.

F. Childs Hassam has at Williams & Everett's a pretty study of a daisied hillside with two ladies plucking the flowers, one in a dark blue and the other in a light gray gown, and both carrying Japanese sunshades. The picture is good in color, the objects are drawn distinctly, and the sentiment is very true to New-England landscape.

W. E. Norton, who had about made up his mind to return home this fall, has decided to remain abroad for some time longer. Several of his pictures were purchased by John A. Lowell recently, and will be shown in his Kilby-Street gallery soon. Mr. Lowell writes home that one of them he sold at a good advance in London soon after he bought it. Mr. Norton will spend a few weeks at Dieppe during September and October.

William Gedney Bunce, who is such a poet on canvas, has a wonderful Venetian picture at Williams & Everett's. Beyond a few heavily suggested forms in the foreground, there is nothing indicated: it is all a yellowish-golden glimmer and glare, suggesting unreality, though sure in its meanings. It is the Venice of the imagination, unlike Turner as much as possible, and yet approaching Venice as that eccentric master did.

Wesley Webber, whose impressive moonlight marine picture we give elsewhere, will be represented at the coming fine-art exhibition at the Institute by the original moonlight subject from which our drawing was made, and probably one or two others. His recent sketches about the coast show some stronger and cleaner work than he has ever before accomplished, a view of Nahant from the north, giving a view of the coast approaching Boston in the distance, being especially satisfactory in both color and handling.

Jessie Noa has nearly finished at her studio in the Studio Building a beautiful head of a Philadelphia lady with strong yet refined features, and a very happy expression. It is done entirely with colored crayons, and is charming in color. Another head and shoulders just finished, is of a child, taken slightly out of the realm of exact portraiture by a Cupid's bow which has been placed in one hand, and a saucy curl of the hair that indicates a touch of mythology. Mrs. Noa is very happy in these pastel pictures.

Ernest Longfellow has at Doll & Richards's the best picture we have ever seen from his easel where he has introduced figures. It is entitled "Morning on the Ægean," and represents a boat being propelled by a strong-limbed oarsman in the bow, with a graceful female figure in a standing position managing the rudder, and a couple of lovers lying languidly in the centre of the boat. The sky is a perfect glimmer of light, several birds are sailing about, and the figures, which are drawn superbly, are Grecian in drapery. It is a charming picture.

W. P. Phelps has been busy sketching a large part of the summer, in the vicinity of Monadnoc, and about Lowell, on the Merrimac, though he spent a few days about Lake Winnipiseogee and Mount Ossipee. He is now sketching along the Maine coast, and will return to Monadnoc during the month. He has well along in his studio a brook scene in early spring, with the water tumbling down over rocks, through a wood, that will be one of his best smaller pictures. He tried to get it ready for the coming art exhibition, but could not without neglecting his sketching out-of-doors.

M. Wight, in whose honor and praise we print a sonnet elsewhere in this issue, is on his way to Boston as this item is written, and will probably be here ere this issue of the FOLIO appears. He brings a number of pictures home with him, and will be welcomed warmly after his long residence in Paris. "Wights's ladies" is a common phrase indicating the female figures this artist paints in his little poems and stories on canvas, so pure in sentiment, and clean in idea, contrasting favorably with so many similar pictures from French easels. We understand that two commissions for portraits await Mr. Wight's arrival, and that Williams & Everett will endeavor to keep him in Boston.

The exhibition of the Fine Arts to occur September 6 at the New-England Manufacturers' and Mechanics' Institute will unquestionably be one of much interest. It is in the hands of Frank T. Robinson, who has long been associated with the arts of Boston, and is doing this to a great extent *con amore*. There are to be two galleries, one located in the northeast, and the other southwest parts of the great building. The light will be received by means of a lantern-top and a diffusing lower light. The walls will measure about five thousand five hundred feet of hanging space, and in decoration will be simple, a grayish tint of Pompeian red on the sides, with a lifting color overhead. Boston's best artists have promised to exhibit, among them being B. C. Porter, George Fuller, George L. Brown, W. E. Norton, J. Appleton Brown, W. F. Halsall, Marcus Waterman, John W. Dunsmore, A. H. Bicknell, J. M. Stone, C. R. Grant, I. M. Gaugengigl, and others. New York will contribute about two hundred works, and some fine examples of the best masters will be hung. A. H. Bicknell's large "Battle of Lexington" will be among the Boston works shown. Horace R. Burdick is to be the salesman, and W. Ralph Emerson has attended to the constructions.

VIOLINS improve with age; but pianos — well, hardly.

PLEASANT WORDS,

We have not felt like sparing space lately for any of the many kindly notices that we have been receiving. But they continue coming just the same. The following are a few of the recent ones:—

Continues to hold the front rank of musical publications. — *Philadelphia Evening News.*

The FOLIO leads all others in the freshness of contents, and grade of music offered. — *Pike (N. Y.) Gazette.*

The selection of literary matter is of unusual interest, while the list of music comprises nineteen pages of the best recent productions. The paper is live, progressive, and of great value to every American who is a lover of music. — *Malden City Press.*

The latest issue of the Boston FOLIO excels in value and interest any previous number. The FOLIO keeps well to the front of journals of its class. It is of great value to all musically inclined people, as well as to people of culture generally. — *Plainfield (N. J.) Daily Bulletin.*

The FOLIO for August contains a large amount of choice original and selected reading matter, some very good music, and a full-page portrait of Frau Materna. The FOLIO not only maintains its high reputation, but adds to it with each succeeding issue. — *N. Y. Elevated Railway Journal.*

The August FOLIO has for its full-page illustration a lithographic portrait of Madame Materna, and also gives several smaller engravings. The letter-press consists of original sketches, stories, crisp editorials, and bright paragraphs by the editor. The number also contains half-a-dozen choice pieces of music. — *Norristown Herald.*

The FOLIO for August has nineteen pages of music and heaps of pleasant and instructive reading. A fine lithograph of Frau Materna, the great German vocalist, is another attractive feature. With Earl Marble and C. A. White as literary and musical editors, the FOLIO is beating its own record. Like to see enterprise succeed. — *Chelsea Pioneer.*

FOLIO abounds in interesting matter for the musical world. Its criticisms of schools and authors are able. The notes and general musical news and news miscellany are a feature of the journal which will make it welcome to every cultivated household. Besides, every number contains new music well worth the price of subscription. — *Arkansaw Traveler.*

"Hazel Kirke" will soon be given at the Imperial Theatre, London, upon which the *London Figaro* remarks, "I am glad, because we shall thus have a chance of seeing a play by an American author of a distinct American type, dealing as it does with social life in the States in its most characteristic forms. American dramatists have in reality a most fruitful field in which to work, and the success of such plays as 'Hazel Kirke,' 'Esmeralda,' 'Squatter Sovereignty,' and the like, makes the prospect of the American stage becoming more independent of imported dramas much brighter."

Manager Henry E. Abbey has nearly finished his schedule of Mrs. Langtry's performances in this country. The Jersey Lily will appear first at the Park Theatre, New York, October 30, and remain for five weeks, and thereafter she will appear at the Globe Theatre in this city, December 4, for two weeks; at the Chestnut, Philadelphia, December 18, for two weeks; at Haverly's, Chicago, January 1, 1883, for two weeks; at the St. Charles, New Orleans, January 29, for one week; in Nashville and Louisville during the week ending February 10; and at the Robinson Opera House, Cincinnati, O., February 12, for one week.

FOLIO.

BOSTON, MASS., SEPTEMBER, 1882.

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All matters pertaining to the business of the FOLIO should be addressed to the publishers; to the editorial department, to EARL MARBLE, Editor.

OFFICIAL BULLETIN.

Look out for C. D. Blake's "Violet March."

Sam Lucas has written and composed a song, "Gentle Mary of the Lea," which will be issued early in September.

"Little Beauty Serenade," by Claude Haven, will soon be issued, and will be found to be a charming composition.

Waldteufel's "Jeunesse Doree" will be the next of this fine composer's works issued by White, Smith & Company.

White, Smith & Company have the complete opera of "The Merry War" ready. It bids fair to be one of the greatest successes since "Pinafore."

"The Huntsman's Horn" is increasing in popularity. It is one of the composer's most taking melodies, and needs only acquaintance to make it as popular as "When the Leaves Begin to Turn."

Mr. Doane, of the firm of G. L. Doane & Company, dramatic, musical, and variety agents, of New York, called on us a few days ago. He is about establishing a branch in Chicago.

For quiet rest and good fishing in the mountains, you should stop at the Carroll House, Ossipee, N. H., one of the best of country hotels, where no fuss or feathers are required to secure attention.

"Sweet Jeannette of the Lea," the words by George Russell Jackson, and the music by C. D. Blake, will be issued early in September. Both words and music will be found to have a decided individuality.

C. A. White's famous song of "When the Leaves begin to Fall" has been arranged for the piano, with violin and flute accompaniment, in which form it will have a great demand, and meet a long-felt want.

Julius Eichberg, director of the Boston Conservatory of Music, announces that for the accommodation of violin pupils he is keeping the school open during the summer. Vocal classes are also in session under the instruction of Carl Pfleuger.

C. A. Ingraham, one of our well-known musicians, who was born in Portland, Maine, February 15, 1826, and who died at his residence in Charlestown, July 1, will be missed greatly, as he was liked and honored both socially and professionally by a host of people.

A concert was given at the Methodist Church in Mishawaka, Indiana, July 14, when "As the Hart Pants," 42nd Psalm service, op. 4, and "Christ-Service," op. 4, both composed by Charles McK. Trimmer, were given, in connection with an excellent miscellaneous programme.

People contemplating a visit to the mountains during the remaining hot weather of the season will do well to go by the *Forest City* steamer to Portland, and thence over the Portland and Ogdensburg Railroad to Conway, Fabyan's, or further. C. E. Coyle, the gentlemanly clerk of the *Forest City*, who has a host of musical friends, will do all in his power to make the trips pleasant.

A good big supply of White, Smith & Company's sheet-music is kept at Bosworth & Co.'s drug store. White, Smith & Company, of Boston and Chicago, is the largest music publishing house in the country, and their publications are the choicest musical gems. — *Ames (Iowa) Intelligencer.*

TO FRANK N. SCOTT: — I have heard your new song and chorus, "Haunting Memories," sung in public on several occasions, and am much pleased with it. The melody is very sweet and beautiful, and the sentiment fine. It should be very popular.

Very truly, CHARLES D. BLAKE.

W. F. Smith, the junior member of the house of White, Smith & Company, writes from the Carroll House, Ossipee, N. H., that he is having a "swell" time on bass and frogs' legs. A part of his sport is to secure the latter himself. He says that in one day recently he secured eighteen pair, "and it wasn't much of a day for legs either."

A march, a polka, a schottische, and a waltz, each bearing the title of "Everybody's Pet," with a picture representing a child coming down-stairs in her night-gown, with her kitten in her arms, and her little puppy clambering up the stairs to meet her, form a delightful series of compositions by the well-known G. R. Lampard, and will be issued soon.

Among the musical people stopping at the Carroll House, Ossipee, N. H., are George L. Osgood, Mrs. Marchington, Abbie Noyes, and others. The hotel has about a hundred and seventy-five people now, and expects a hundred more for the remainder of the month and September, the latter month being the most pleasant of the year for rambling, driving, fishing, and shooting.

White, Smith & Company's new and complete edition of Louis Plaidy's "Technical Studies for the Pianoforte," translated from the third corrected and improved German edition, with German fingering, will be ready in a few days. It is printed from stone, and will be found to be every way worthy the reputation of the house. This is the work, it will be remembered, that is used in the conservatories of Leipzig and Munich.

The Piano Department of Julius Eichberg, Boston Conservatory, has never been so flourishing as during the last school year. Many of the recipients of diplomas in piano playing testified to the supreme thoroughness that is the rule in this fine music-school. Mr. Eichberg evidently inspires all the students, no matter in what department, with a laudable ambition to excel. The Boston Conservatory Piano Method is the text-book in use.

Thomas B. Stockwell, State Commissioner of Public Schools of Rhode Island, recently said, "Next in importance to the blackboard is a large dictionary. Always valuable, it is coming to be a necessity to the work of teaching the language of daily use. It is the arbiter in almost all questions which arise, and its voice is that of one in authority. My preference is for 'Webster,' as most fully meeting the demands which are made upon it."

Parties returning from the mountains will find the Pavilion, at Wolfboro', a first-class hotel in every respect. L. H. Southwick has three hotels under his management, and, judging from the cuisine of the Pavilion, they may all be judged to be first-class in every respect. Prof. Rowe and wife (violin and piano) make merry music here for the "light, fantastic toe." "When the Leaves begin to Turn," "When the Leaves begin to Fall," and "My Love's a Rover," are the favorite, and, indeed, almost the only waltzes called for this season. They are very popular at the Pavilion.

The Sam Lucas Jubilee Songsters are giving a series of Sunday-evening concerts at Indian Village, which are having an immense success, the pavilion being crowded on each occasion so far. The concerts are a success artistically as well as financially, Sam Lucas himself being a versatile comedian as well as excellent singer. The selections include many of the new camp-meeting songs and jubilee hymns, heard here for the first time, as well as the melodies that have become popular in other seasons.

The Chickerings recently completed a somewhat remarkable piano for a wealthy New Yorker. It is a grand, finished in light colors to match the wall-paper of the drawing-room which it is to ornament. Even the figure of the gilded dado is there. The legs are of ornamental metal; the lyre is of antique shape and gold-washed, as is also the desk. The design of the instrument is quite ancient, the patterns being specially drawn for the occasion. The cost was about two thousand five hundred dollars.

Nantasket Beach presents a very lively appearance in these hot days, and nearly all the hotels are filled to their utmost capacity. There is a growing dislike to long and tedious trips, and a proportionate growing in popularity of the near-at-home places of recreation. The piazzas of the Pemberton and Nantasket Hotels are thronged afternoon and evening, the vast assemblages having been drawn thither by the excellent band concerts. A better class of musicians than those included in Reeve's American and the Cadet Bands it would be hard to find, and the artistic cornet solos given by Walter Emerson at Hotel Nantasket never fail to win the enthusiastic plaudits of all who are fortunate enough to be present. The Germania Band no doubt does a great deal toward drawing the great crowds that go by the narrow-guage road to Revere Beach and the Point of Pines.

One of the advantages of the Fall-River line to New York is that the boats have a long night trip, and the eastern or western bound traveler has a good night's rest in a floating palace; if bound eastward, he is not obliged to turn out in the middle of the night to take the cars; if bound westward, the early riser has an opportunity to see some of the most attractive shore scenery, as the boats leave the foot of Long-Island Sound and enter upon the waters of the metropolis. On embarking at either end of the route, a glorious supper awaits you, if you desire it. A first-class band discourses sweet music; and, when tired of the toils of the day, you have but to seek your state-room, and, locked in the arms of a marine Morpheus, you sleep till the hour of rising is announced. We have not the space at our command to dilate upon all the beauties and benefits the traveler has by this route.

The excursion trips of the steamer *Empire State* have been more popular this year than ever before, due in a great measure to the public confidence in her management, in the good order invariably maintained, and in the fact, becoming better established constantly, that the steamer is eminently fitted for the purpose, and is safe and sound. Those who are brought into contact with the gen-

tlemanly captain, J. M. Phillips, invariably believe in him afterward, and all on board constantly feel his directing hand; while the popular business manager, H. A. M'Glenen, has proved himself as efficient as he is gentlemanly and popular. The trips along the North Shore to Ipswich Bay, among the Isles of Shoals, along the South Shore and beyond to Provincetown, among the islands of the harbor, or out beyond the light on a fishing trip, are all popular, and a person with sea tastes and only a day now and then to devote to a vacation, can have a delightful series of excursions, and scarcely be missed from his business.

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Hither, Sleep, a Mother Wants Thee. Alto E♭. Ryder .. 35
I've Got a Letter from My Highland Laddie. F Soprano. Adahm 35
In the Golden Eventide. F Tenor. Pinsuti 25
Little Darling, Sleep Again. Mezzo D. Sullivan 30
Like Noah's Weary Dove. C Soprano. Gilbert 35
Life's Uphill. Gatty 40
Little Bird. Soprano. Briggs 35
Outward Bound. E♭ Soprano. Gilbert 35
Open thy Window. A♭ Tenor. Farini 50
Over the Billows. Mezzo A♭. Tucker 35
One Morning in May-time. C Soprano. Waltz. Reichardt. 50
Primrose Farm. F Soprano. Wellings 40
Summer Twilight. Soprano. Briggs 35
So Far Away. E♭ Mezzo. Roeckel 40
Song of May. Soprano D♭. Marston 35
That Traitor, Love. D Soprano. Roeckel 40
The Merry Lark. Soprano. Briggs 35
Two 's Company. F Mezzo. Roeckel 30
Underneath the Sod Low Lying. Soprano. Briggs 35
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When the Stars are Shining Bright. F Soprano. Waltz Song. Blake 75

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Donna Juanita March. Suppe 40
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Evening Chimes. Blake 60
Evening Serenade. Ingraham 50
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Fern Leaves. Melodie. Smith 60
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Tinkling Bells Caprice. Baker 50
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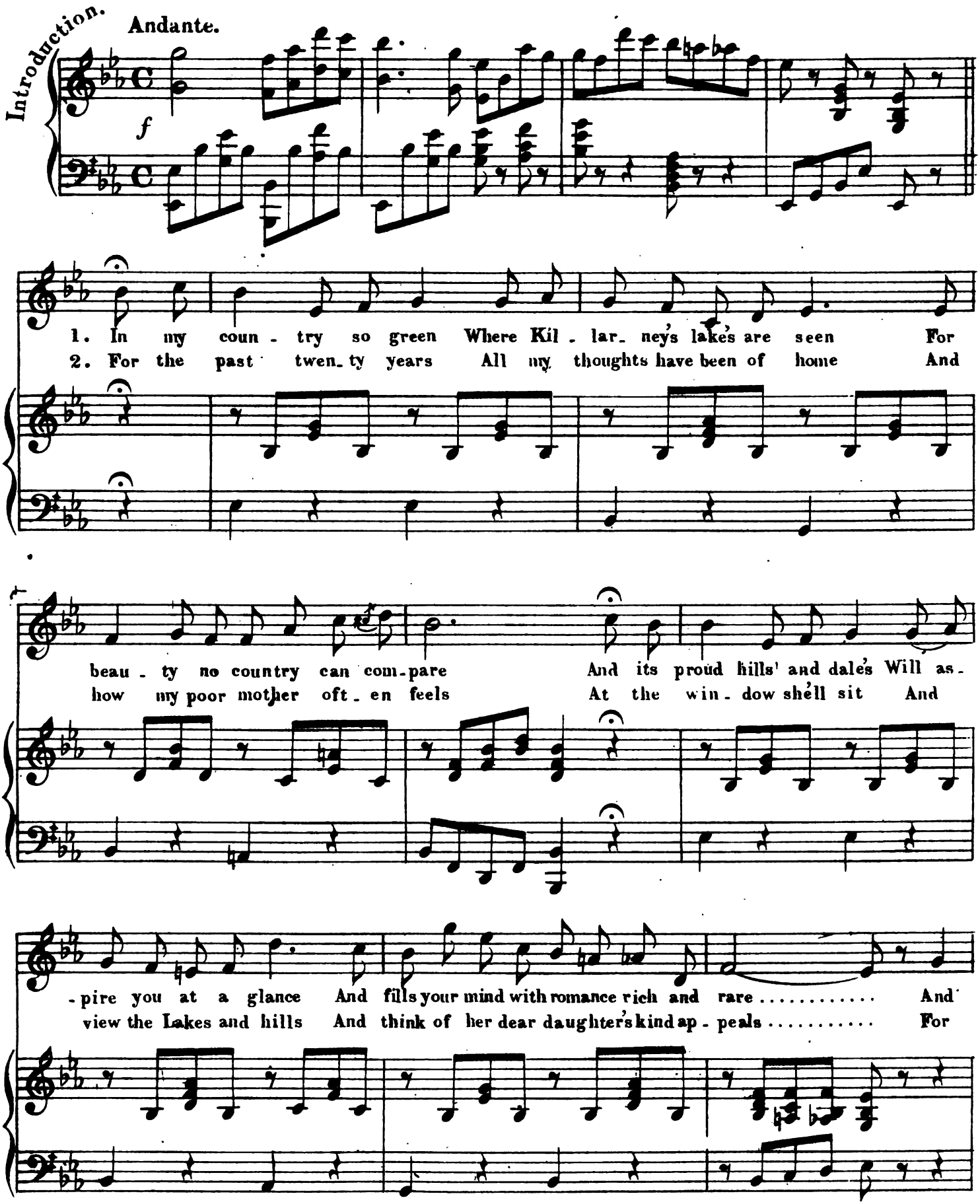
Words by **JOE BURGESS.** *Music by* **CARLO CURTI.**



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close to that place is my lit - tle I - rish home. Where
oft - en I've writ - ten for her to come to me As

dwells my dear mother all a - lone..... To move her from there, it would
life here is rugged all a - lone..... In vain she answers, I can't

sure - ly grieve her For up - on that spot we all were bred and born.
leave this dear spot For 'twould break her heart to leave her I - rish home.

CHORUS.

Repeat Chorus last time very Piano.

SOPRANO.

My dear old home My Irish home those words are dear to me I

ALTOS.

My dear old home ..... My Irish home ..... Oh those words are dear to me I

TENOR.

words are dear to me

My dear old home ..... My Irish home Oh those words are dear to me I

BASSO.

S & T.

long to be there to see my dear.... mother Seated quiet in my little I-rish home. D.C.

A.

long to be there to see my dear.... mother Seated quiet in my little I-rish home. D.C.

B.

long to be there to see my dear.... mother Seated quiet in my little I-rish home.

D.C.

EVERY DAY'L BE SUNDAY BY AND BY.

The Great Hit of the Season.

SAM LUCAS.

Moderato.

Solo.

1. I hear dem child - ren cry - ing loud,
2. Good eve - ning bro - ther how de do,
3. When I went down the valley to pray,

Chorus.

Eve - ry day'l be sun - day by and by.

Solo.

Dey are Oh..... I'll.....

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Chorus. *Solo.*

standing round in a great big croud, Every day'l be sun-day by and by. Dar was
I am well and how are you, Every day'l be sun-day by and by. Now
tell you what I saw that day, I

Chorus. *Solo.*

I saac Pe-ter John and James, Eve-ry day'l be sun-day by and by. And
bretherin what I want to say, Eve-ry day'l be sun-day by and by. I
saw ole E-li on de fence, And

Chorus.

now I've told you all de names, Eve-ry day'l be sun-day by and by.
tell you fore I leave to day,
God knows I aint seen him since,

Chorus.

Cry_ing A_men Shine on for every day'l be sunday by and by Cry_ing

A_men Shine on for every day'l be sunday by and by

A_men Shine on for eve_ry day'l be sun_day by and by.

A_men Shine on for eve_ry day'l be sun_day by and by.

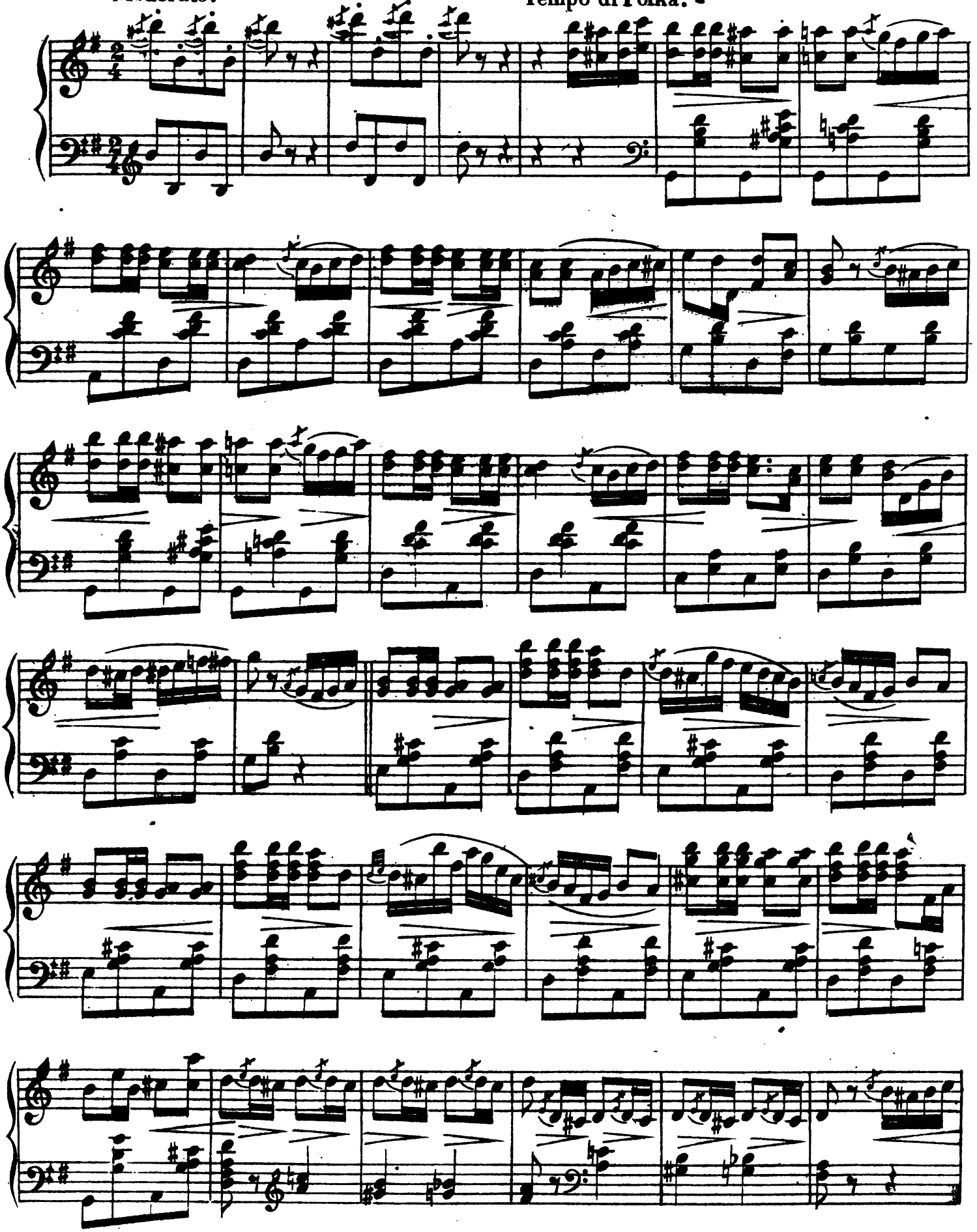
DAISY POLKA.

Melody by ***ARDITI.***

Arr: by ***CHAS D. BLAKE.***

Moderato.

Tempo di Polka.



Chorus.

Cry_ing A_men Shine on for every day'l be sunday by and by Cry_ing

A_men Shine on for every day'l be sunday by and by

A_men Shine on for eve_ry day'l be sun_day by and by.

A_men Shine on for eve_ry day'l be sun_day by and by.

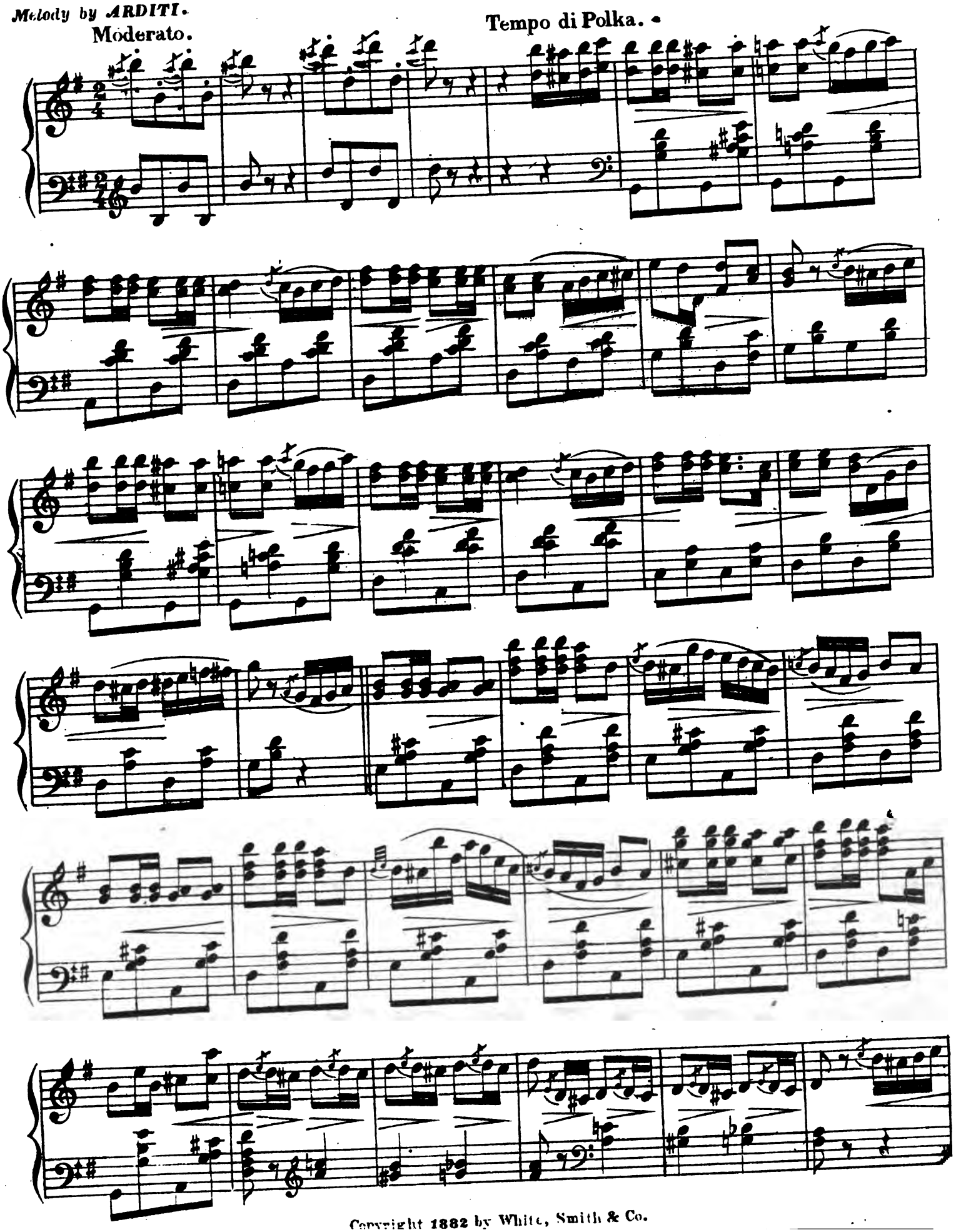
DAISY POLKA.

Arr: by CHAS D. BLAKE.

Melody by ARDITI.

Moderato.

Tempo di Polka.



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Chorus.

Cry_ing A_men Shine on for every day'l be sunday by and by Cry_ing

A_men Shine on for every day'l be sunday by and by

A_men Shine on for eve_ry day'l be sun_day by and by.

A_men Shine on for eve_ry day'l be sun_day by and by.

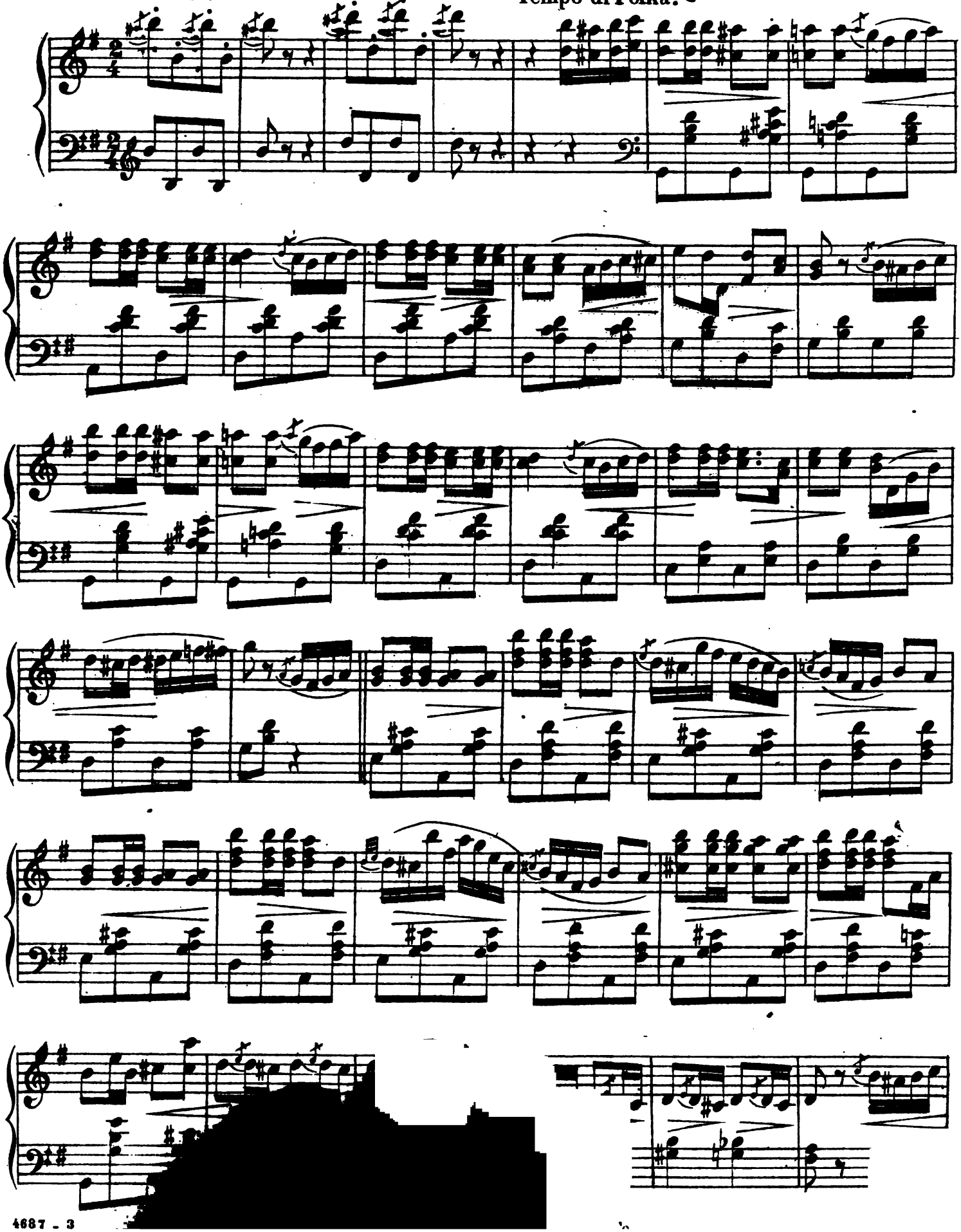
DAISY POLKA.

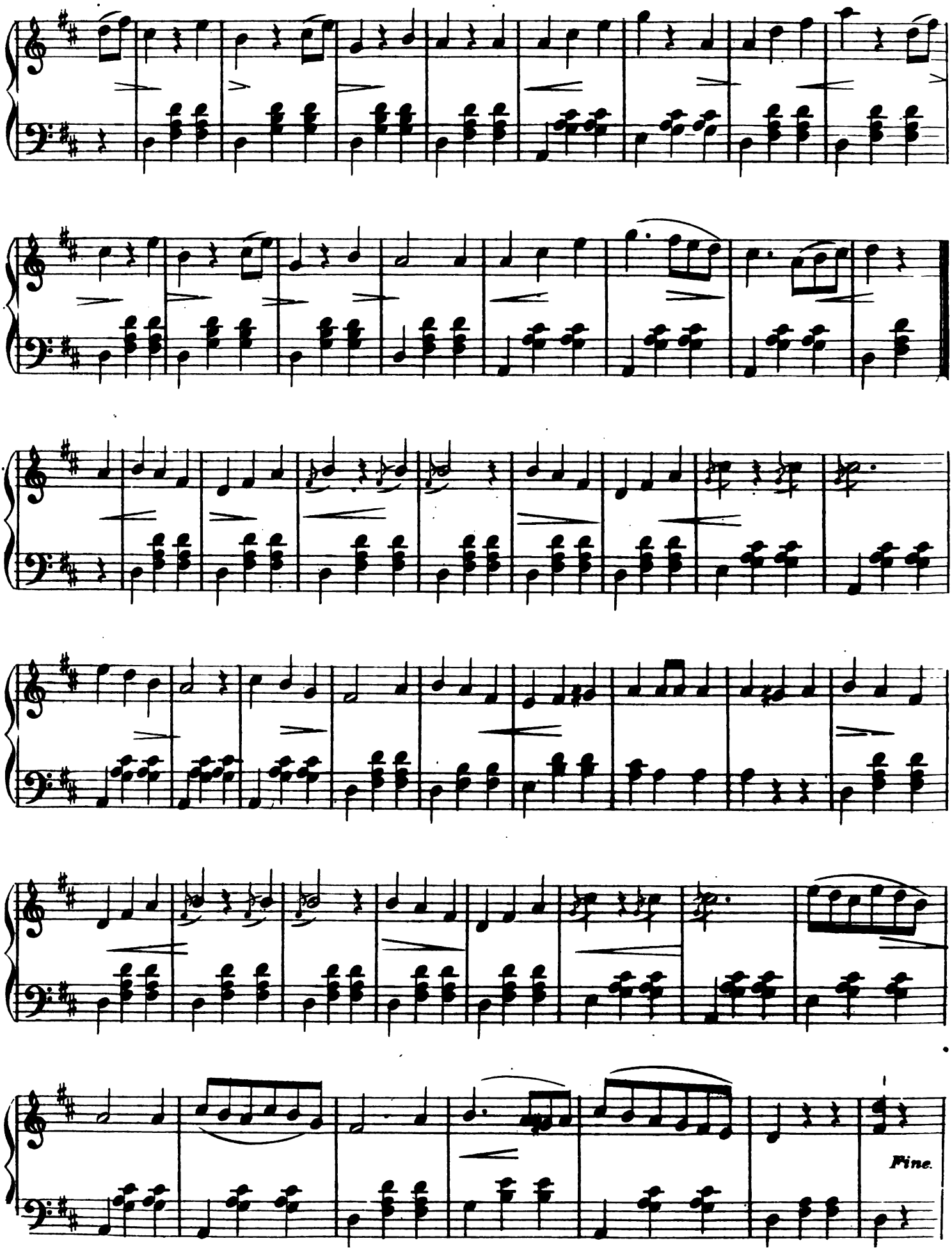
Melody by ***ARDITI.***

Arr: by CHAS D. BLAKE.

Moderato.

Tempo di Polka.

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GAVOTTE.

(♩ = 144.)

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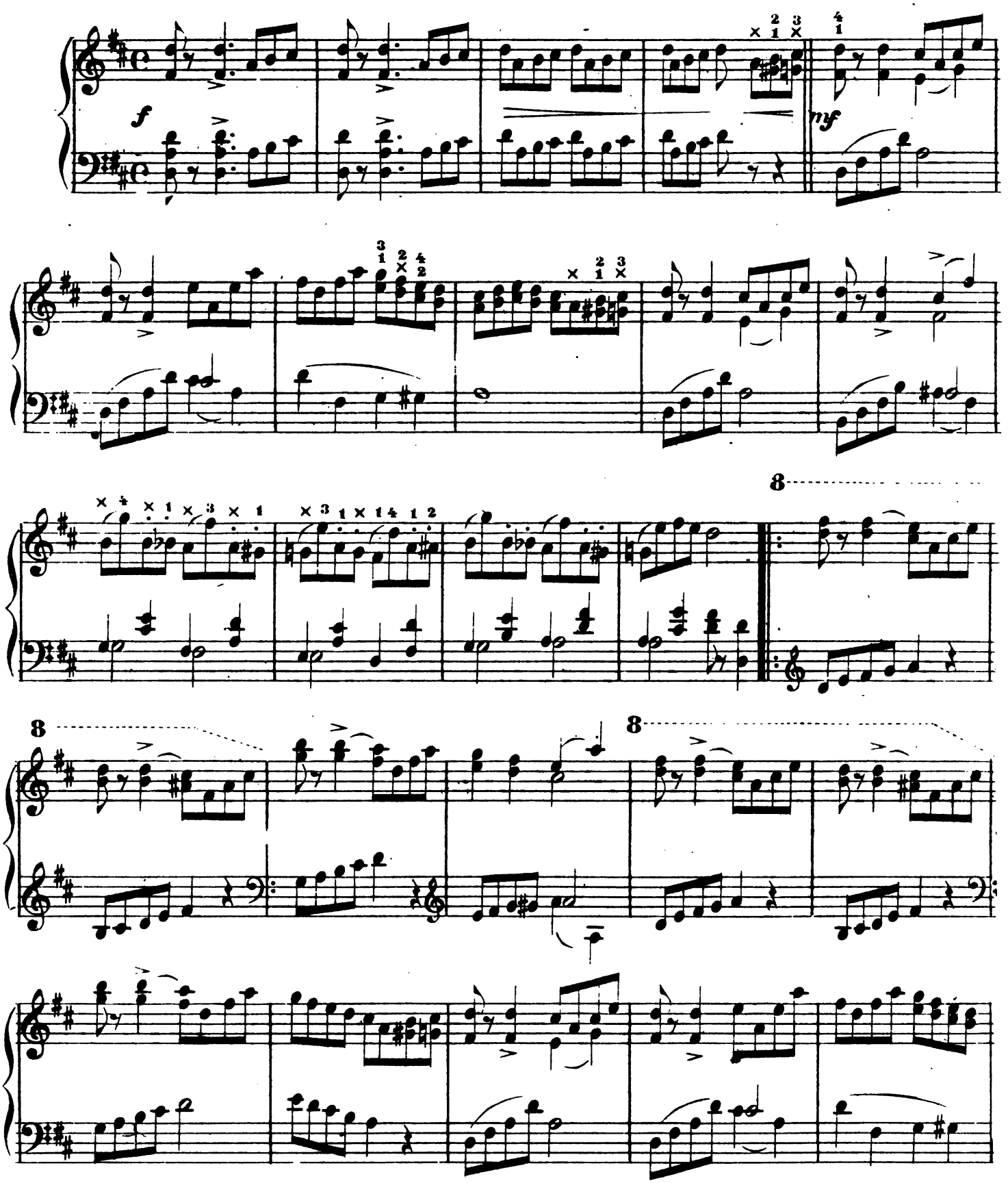

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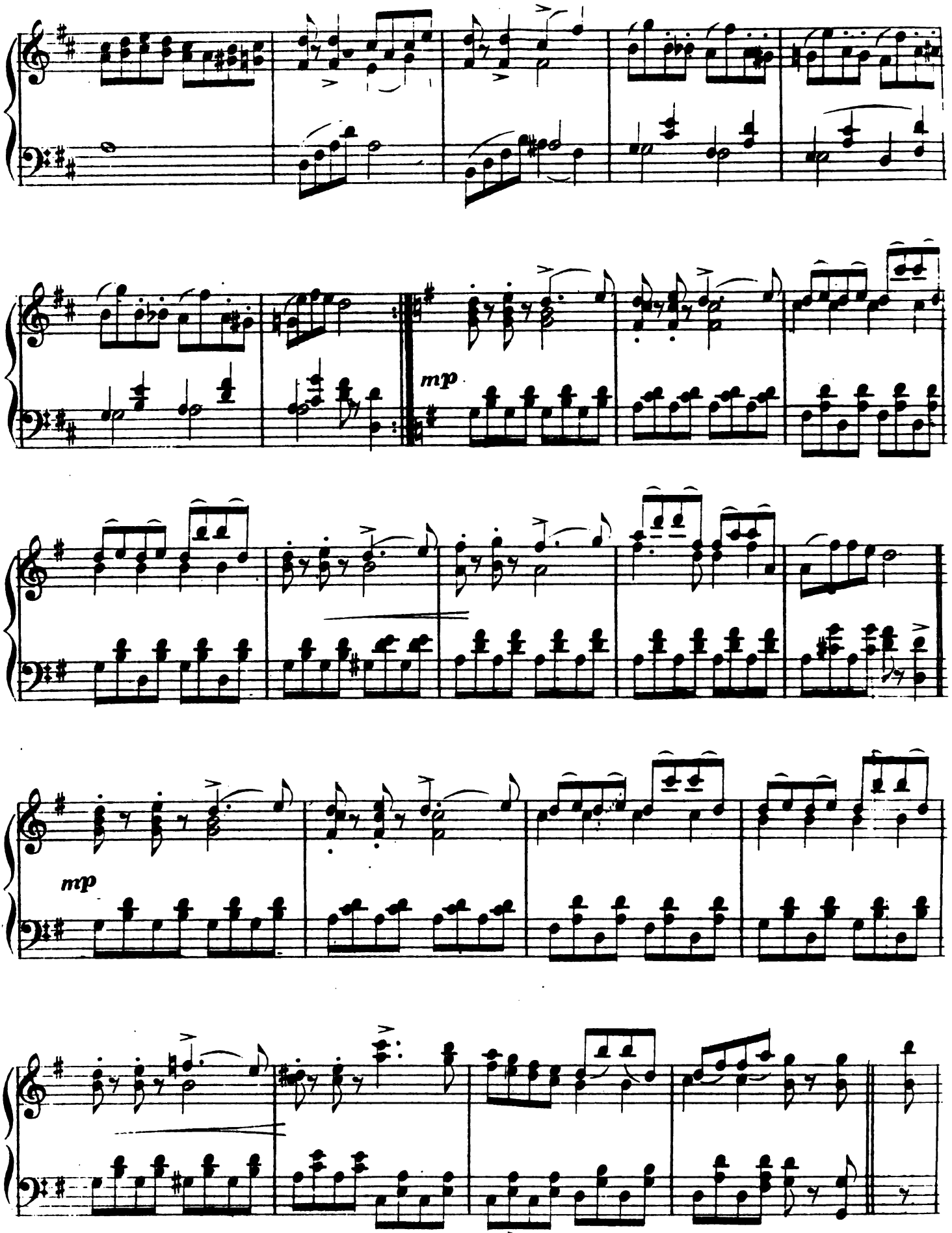
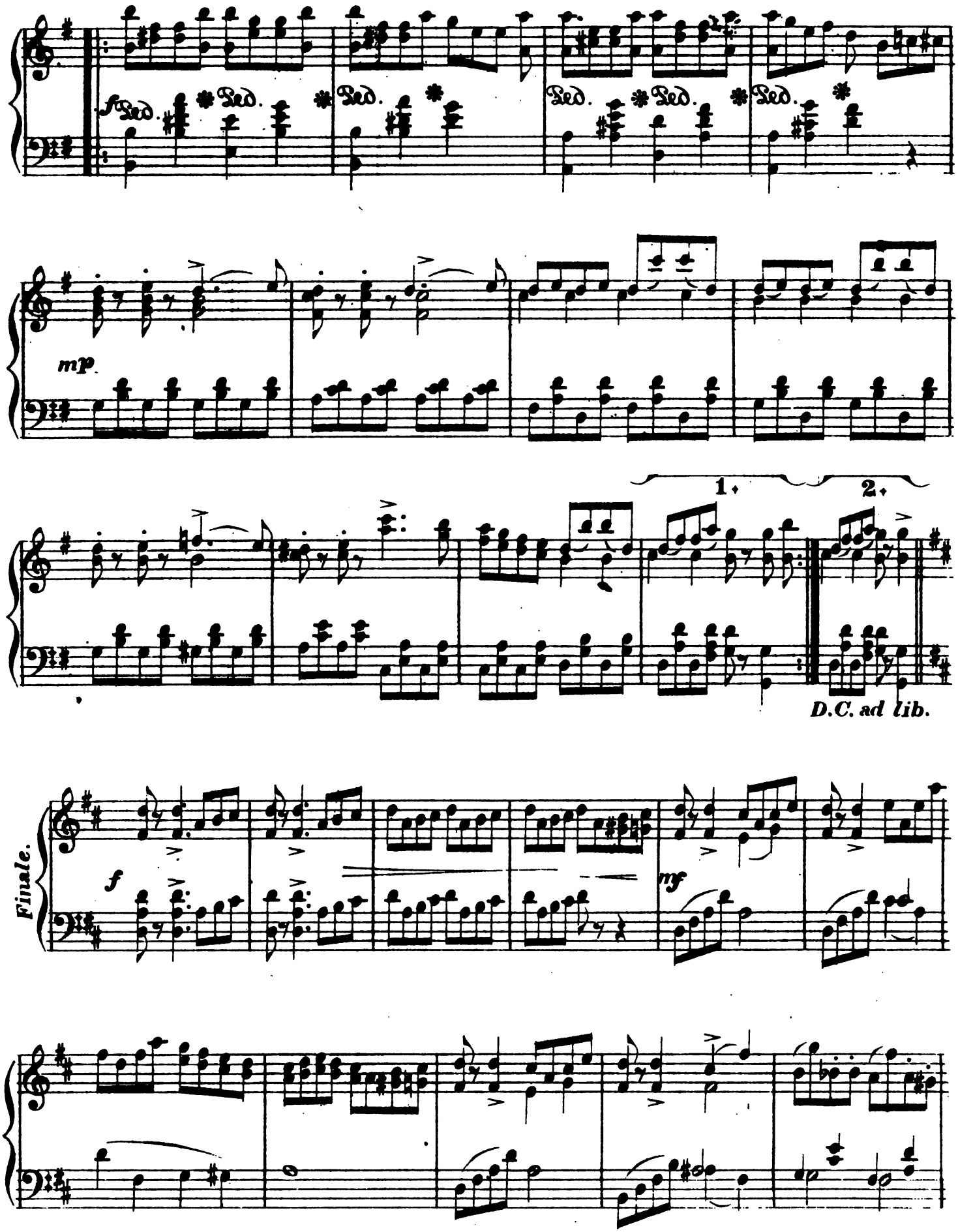
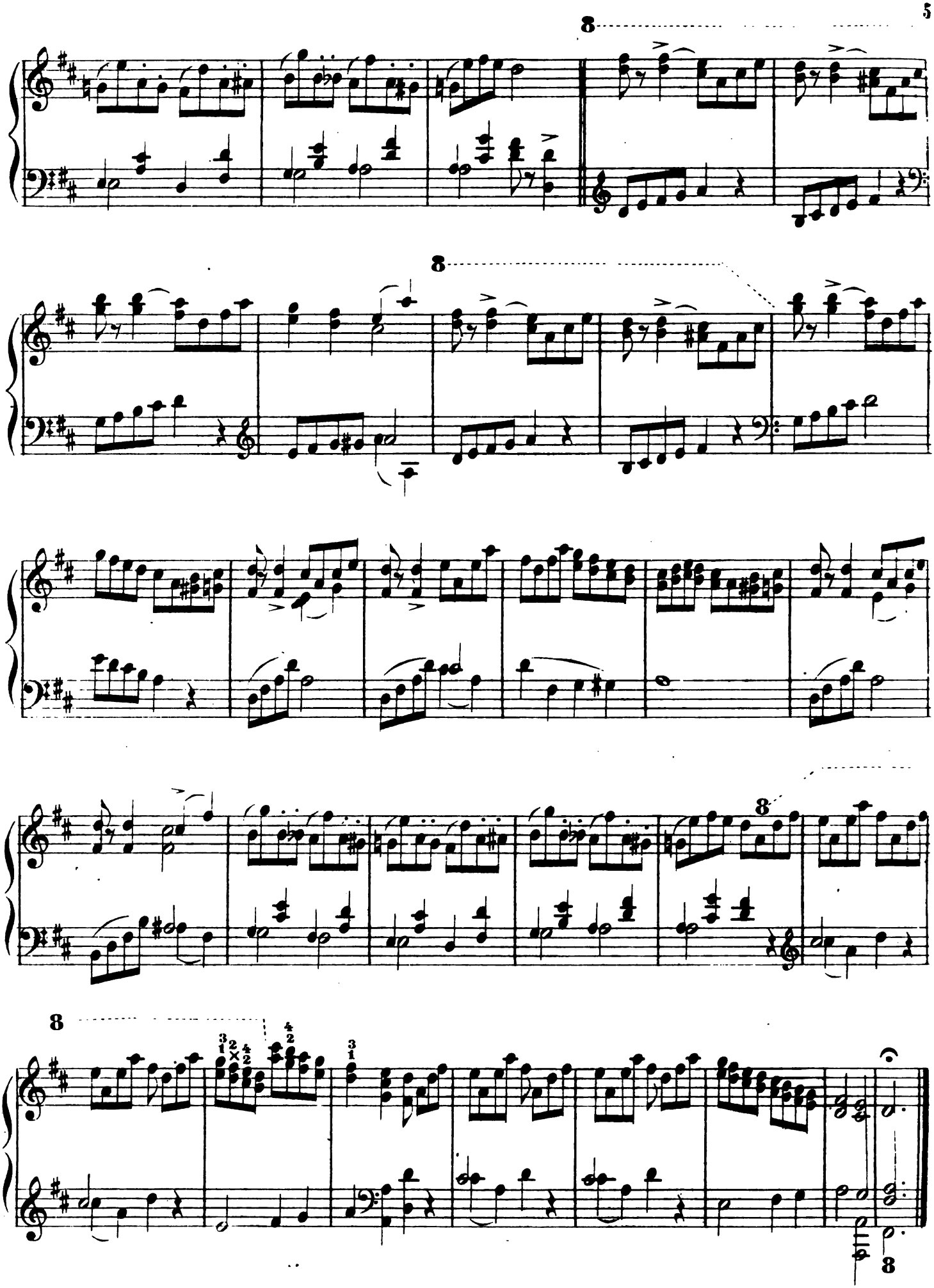

mp
mp


f
Ped.
mp
1.
2.
D.C. ad lib.
Finale.
f
mf



THE LORD IS IN HIS HOLY TEMPLE.

(SENTENCE.) Suitable for Opening of Public Worship.

H. P DANKS.

Moderato. *mp* *cres.*

The Lord is in his ho - - ly tem - ple, the

mp *cres.*

The Lord is in his ho - - ly tem - ple, the

mp *Moderato.* *cres.*

mf

Lord is in his ho - ly tem - ple, Let all the

mf

Lord is in his ho - - ly tem - ple, Let all the

mf

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The Music on this and the following small pages is taken from the "Crown of Jewels," a new collection of Anthems, Sentences and so forth, in octavo form, published by White, Smith & Co. The numbers comprise "Rejoice in the Lord," Anthem from 33d

dim.

earth keep si - - - lence, keep si - lence, keep si - lence be-

si - lence be -

dim.

earth keep si - - - lence, keep si - lence, keep si - lence be -

si - lence be - fore him,

dim.

cres.

mf

fore.... him, let all the earth keep si - - - -

cres.

mf

fore him, Let all the earth keep si - - - -

cres.

mf

si - lence be -

cres.

mf

Psalm, in F, 20c.; "Oh, be Joyful in the Lord," in G, 25c.; "Blessed be the Lord God of Israel," Eb, from St. Luke, 20c.; "The Lord is in His Holy Temple," in F, 15c.; and "I will Arise and go to my Father," in F, 15c.

dim.

lence, let all the earth keep si - - lence be -

si - lence be -

dim

lence, let all the earth keep si - lence be -

fore him,

dim.

rall.

fore him, ...

fore him, keep si - lence be - fore him, be - fore..... him.

rall.

fore him, keep si - lence be - fore him, be - fore..... him.

be - fore him.....

rall.

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Riding on a Load of Hay.
Kiss Me and I'll go to Sleep.
Little Emily.
Put me in my Little Bed.
Now 'tis Bedtime.
The Poor Drunkard's Child.
Beyond the Clouds.
Come, Birdie, Come.
Little Sunshine.
Why does Mother stay so Long?
Mother, Fold me in Your Arms.
Homeless Tonight.
Good-by, Old Cabin Home.
Kissing Sunbeams.
Little Clo.
Father, Pray with me Tonight.
Ise Gwine to Leave Old Dixie.
The Old Home aint What it Used to be
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Dennis Darling.
Daffney, do you Love me?
Alone in the World.
You'll Miss me When I'm Gone.
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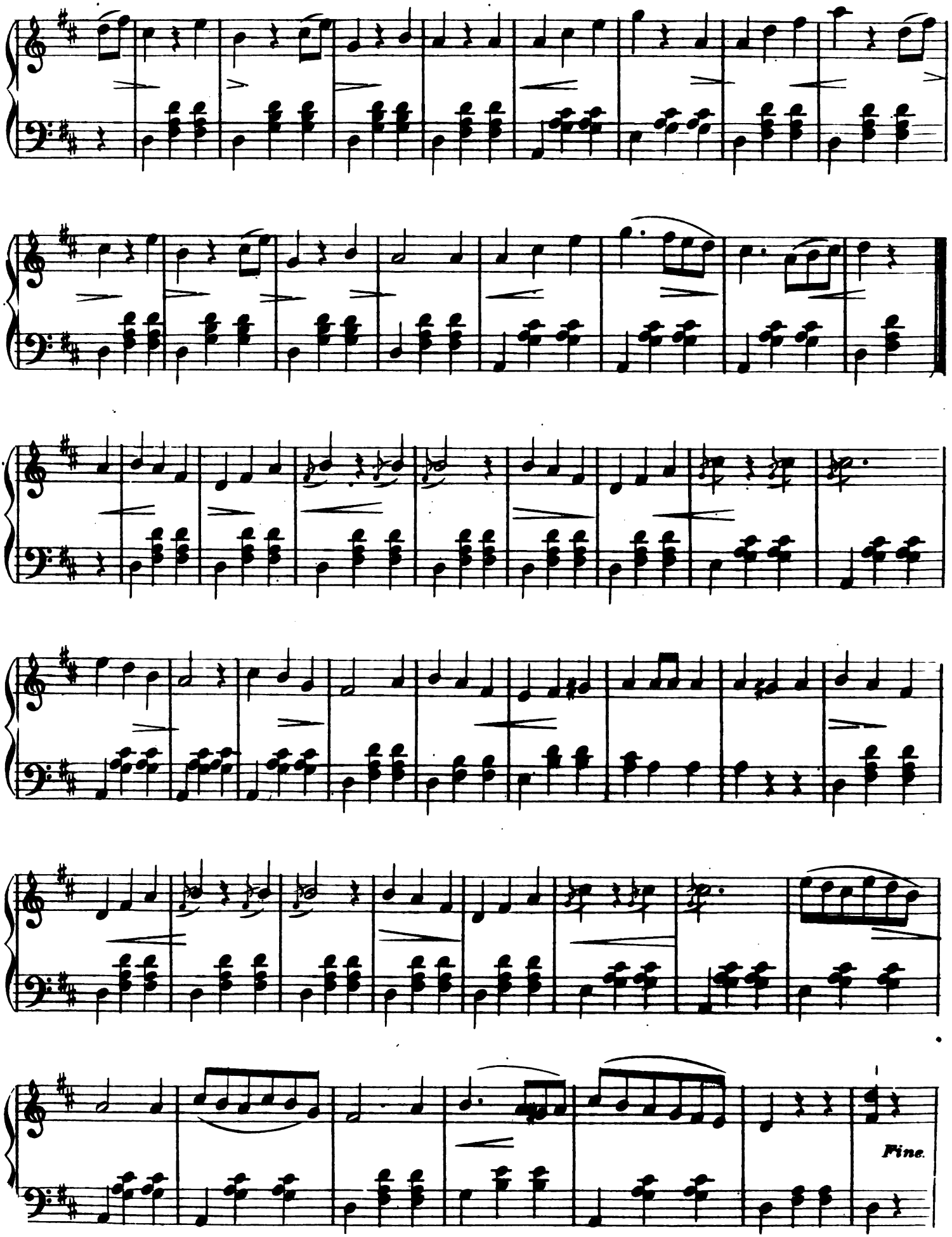
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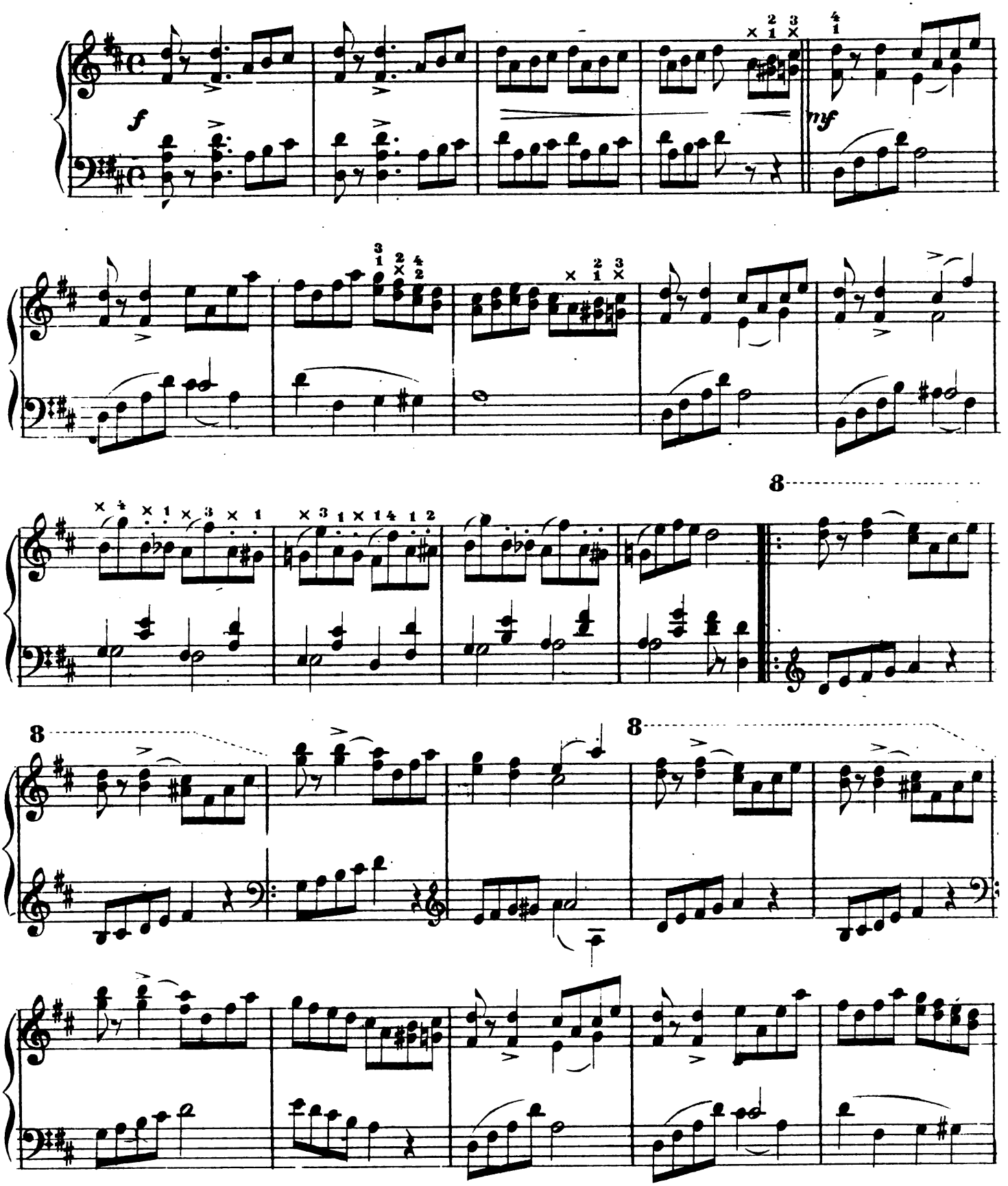

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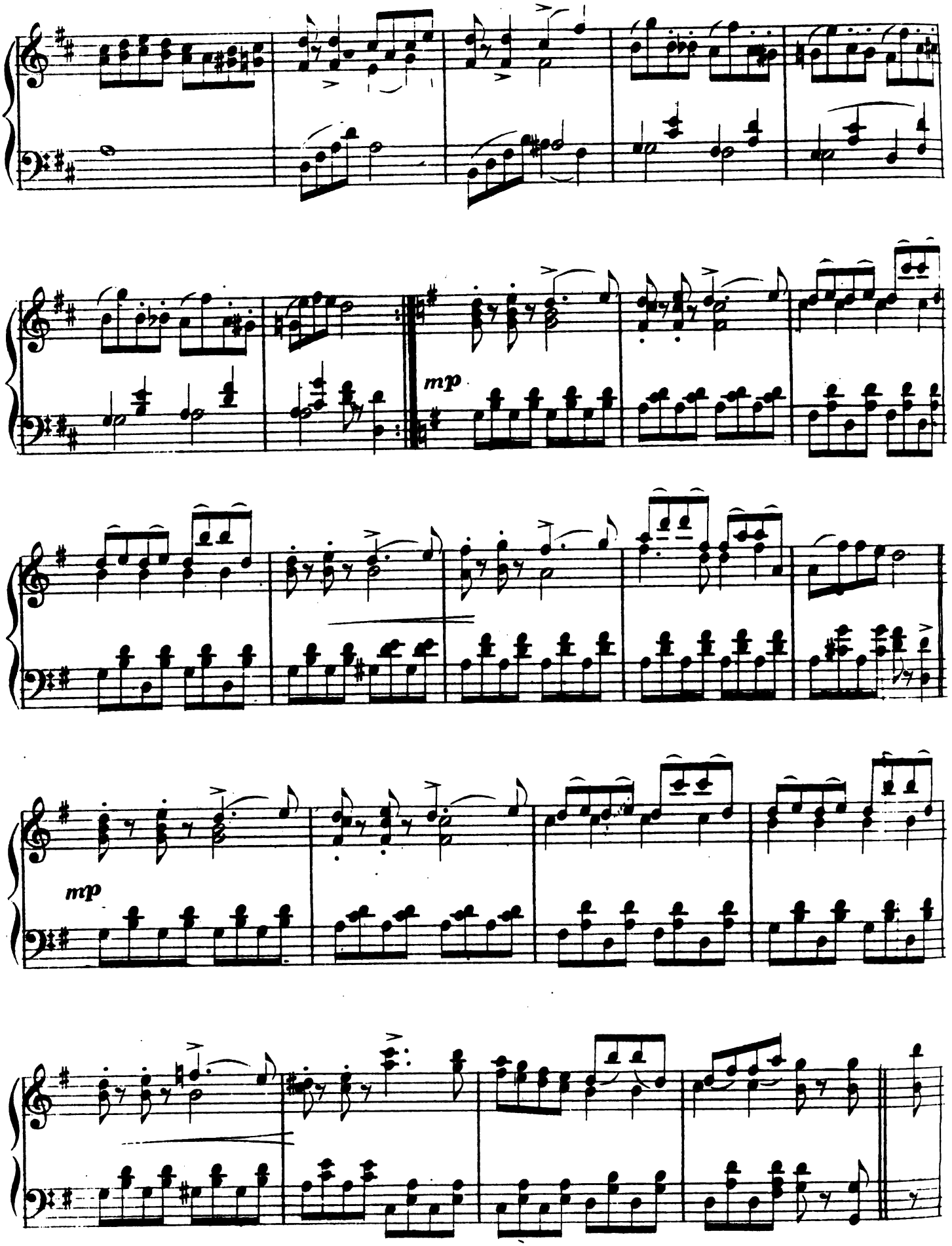
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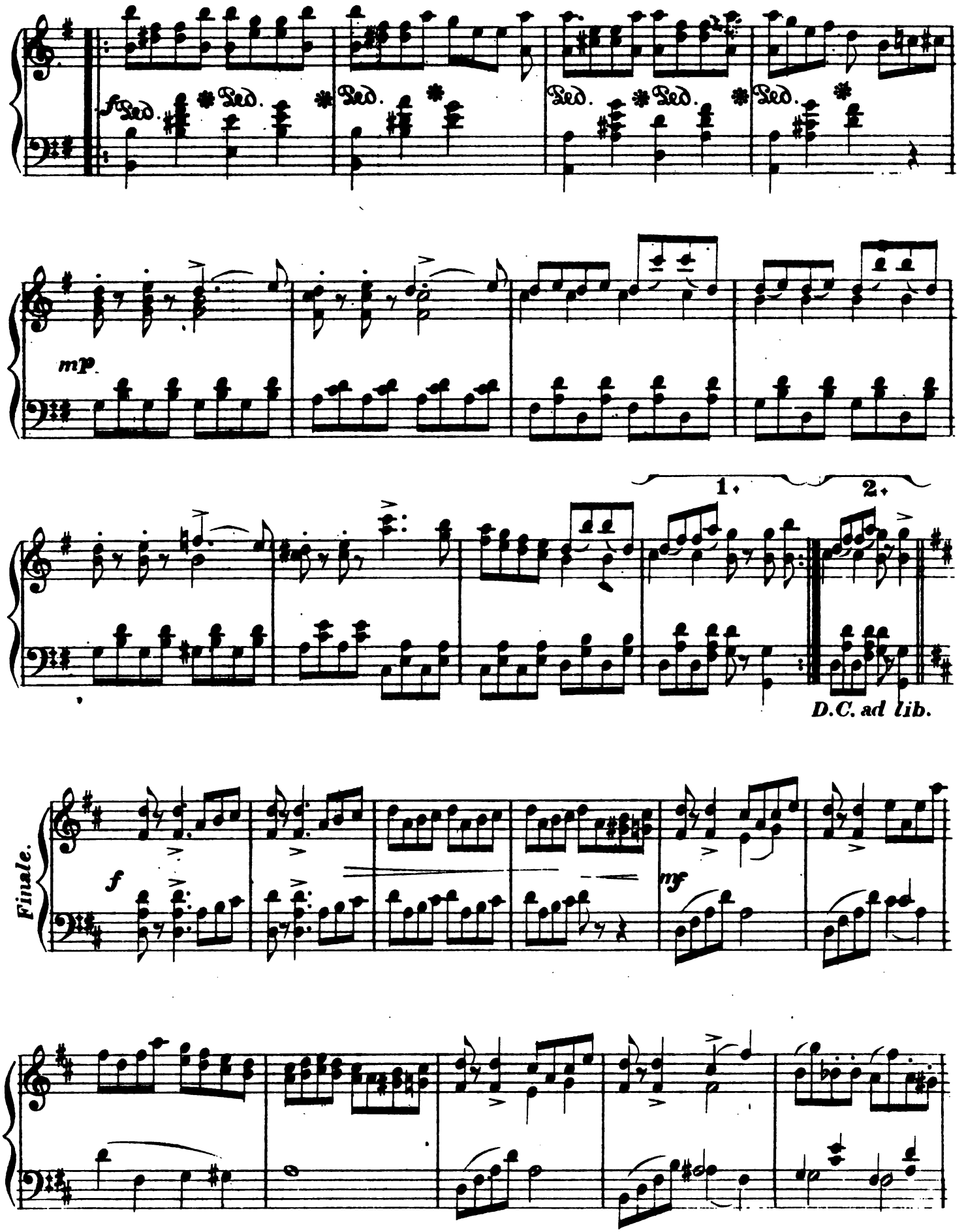
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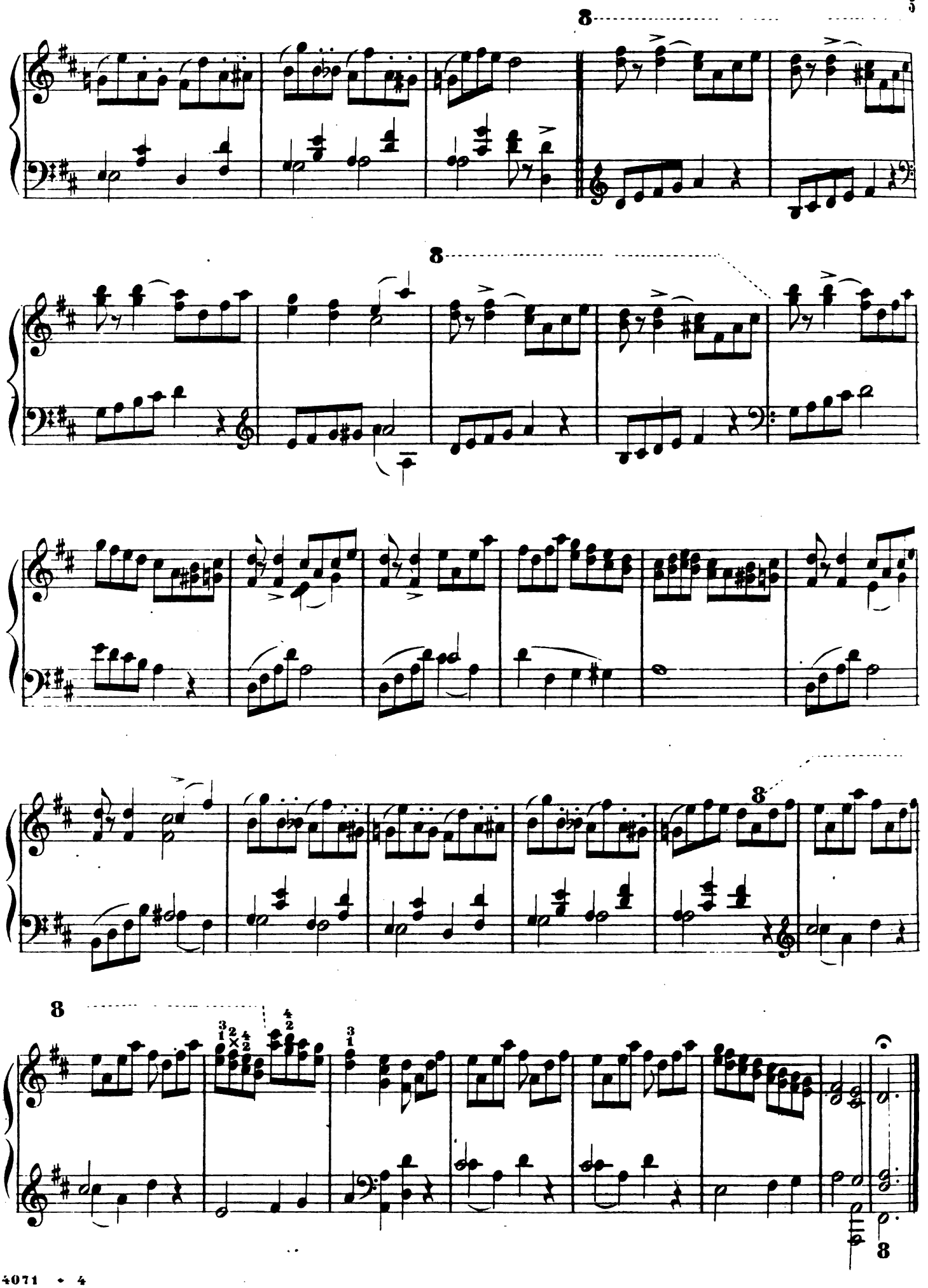

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Moderato. *mp* *cres.*

The Lord is in his ho - - ly tem - ple, the

mp *cres.*

The Lord is in his ho - - ly tem - ple, the

mp *Moderato.* *cres.*

mf

Lord is in his ho - ly tem - ple, Let all the

mf

Lord is in his ho - - ly tem - ple, Let all the

mf

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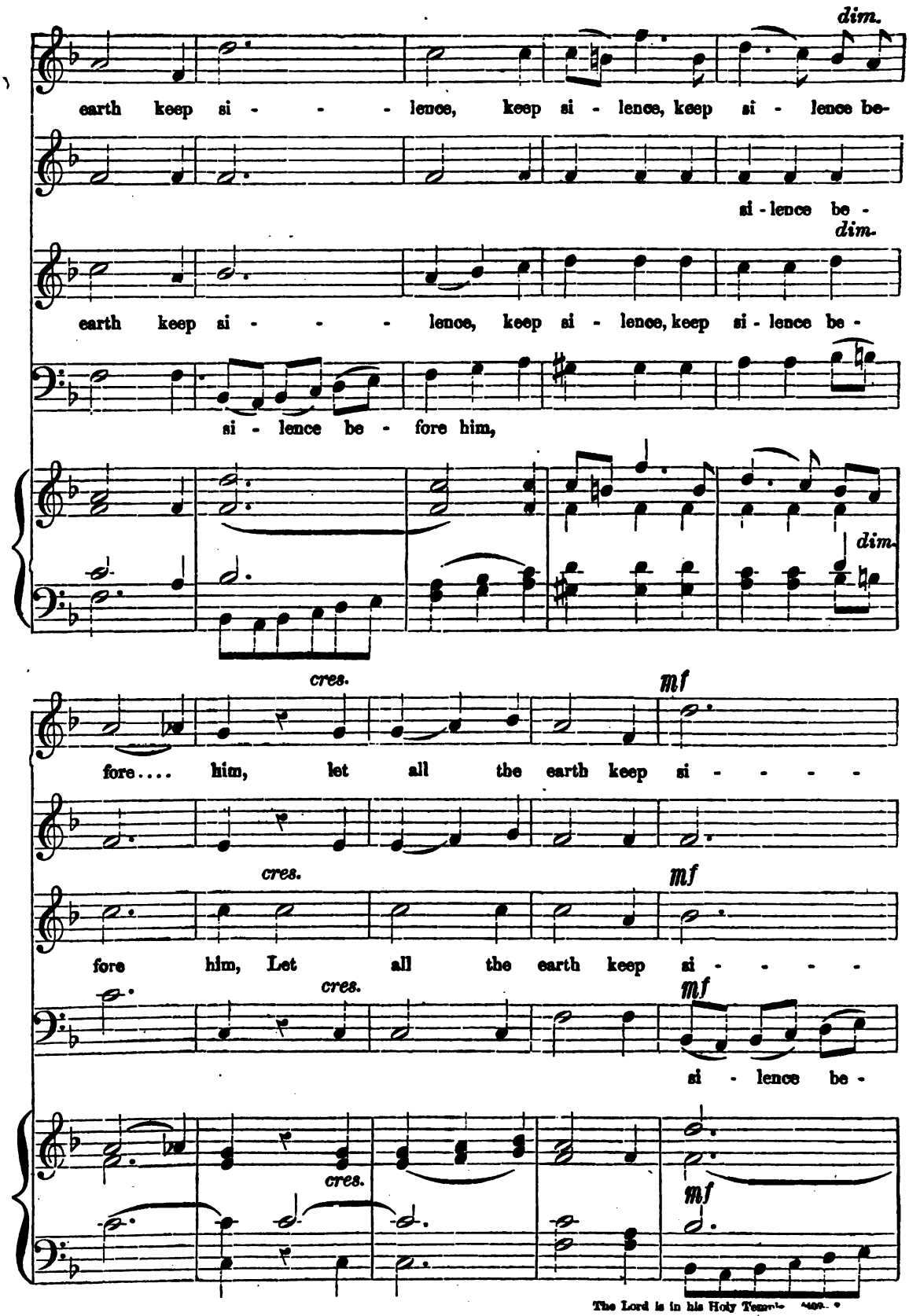
The Music on this and the following small pages is taken from the "Crown of Jewels," a new collection of Anthems, Sentences and so forth, in octavo form, published by White, Smith & Co. The numbers comprise "Rejoice in the Lord," Anthem from 33d



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dim.

lence, let all the earth keep si - - lence be -

si - lence be -

dim

lence, let all the earth keep si - lence be -

fore him,

dim.

rall.

fore him, ...

fore him, keep si - lence be - fore him, be - fore..... him.

rall.

fore him, keep si - lence be - fore him, be - fore..... him.

be - fore him.....

rall.

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FOLIO.

VOLUME XXII. BOSTON, OCTOBER, 1882. NUMBER 4.

☞ All articles in the FOLIO are original, and were writ- expressly for its pages, unless the contrary is stated in especi cases.

SONG.

You may go where you will o'er this wide earth of ours,
Gathering the sweets by the way as you roam;
But, ah, after all you 'll find there are no flowers
Like those which Love gives in the garden of Home!

You 'll see no hearts loving like those left behind.
No blisses like those of the dear, sainted years:
You 'll find griefs borne to you on every wind,
And oft you 'll cry "*Home!*" with your eyes full of tears.

So know of all places on earth home's the best;
Here life is most tender, so stay, and not roam:
For whither you go you will never find *rest*
Like that which is queen o'er the fair realm of home!

GEORGE NEWELL LOVEJOY.

Ann Arbor, Michigan.

A SITUATION WANTED.

I am an organist in want of a situation. After taking lessons for five years of an eminent organ-teacher, I was by him recommended to a small church in the suburbs of Boston. For a season all went well; but one day, hoping to make myself popular with the church by saving them the expense of hiring an organ-tuner, I attempted to tune the organ myself. I made a mess of it. The tuner got a five-days' job, and I was invited to resign. Since then I have applied for a good many organs, but never have had a chance to play the same one twice. As I have spent much time and money on my musical education, it seems hard that I can't get a place to use it.

Perhaps the readers of the FOLIO would like to hear about my latest experience. Two weeks ago I applied for the position of organist at the Bone-Street Pedo-baptist Church, where they have a fine three-manual organ, a quartette, and a chorus of twenty voices. If I could only get that place, I thought, I should not mind my previous failures. After much persuasion I induced the chairman of the music committee, Deacon Brown, a worthy boot and shoe dealer, to try me for a Sunday or two. All Saturday afternoon I practiced on the organ, and felt confident of making a good impression.

The result of the Saturday evening rehearsal was not (to me) entirely satisfactory. The leader, a large, black-haired man with spectacles, was very fussy, and addressed a good many impertinent remarks to me. "Don't drown us, Mr. Turtlehead!" he would say, snappishly (my name, by the way, is Tourtellotte), and the next moment, "More organ, Mr. Turtledove! we can't hear you! That 's a pretty combination you 've got now, Mr. Touchmenot! Chuck in that trumpet and trombone!" The liberties he took with my name angered me less than his interference, but recollecting that I was on trial, I preserved a dignified silence. The chorus piece was the Handel "Hallelujah." "That goes the best of anything yet," said the leader, looking almost pleasant. I began to think he was a pretty good fellow, after all. But I did not tell him that I had worked on that piece for three years.

Early at the church next morning I practiced the music for the day, and when quarter to eleven came was feeling pretty easy.

As a rule I do not favor the improvisation of music for church service. To pass over the works of the masters and substitute therefor the paltry conceptions of a Noodlepate, is a striking proof of Noodlepate's noodlepatedness. But, on the other hand, just as we object to perfunctory preaching and praying, so good Lord deliver us from perfunctory playing. And by perfunctory playing I mean the performance of music which does not express an *idea of the organist* derived from the inspiration of the service. Shame on the man (call him not organist) who mounts the organ seat from Sunday to Sunday without any idea to express. And greater shame on him who, feeling the inspiration of the incipient or progressing service, suffers himself to perform music conceived under a different inspiration. No; if he cannot find music expressive of his idea, let him close his books, and trust the inspiration of his soul to guide his fingers; the result, though it may be fragmentary, cannot fail to be far more satisfactory than any set performance.

After this explanation of my views I am prepared to state that, while on the morning in question I was able to find written compositions suitable for the response and collection, I was less fortunate with the voluntary, and so was compelled to improvise. With modesty let me say it, I was never more successful. Now the organ sang like a chorus of far-off cherubim; now it sighed like the winds in the cedar-tops of Lebanon; now it roared like Bashan's bulls, as if to suggest the great world-conflict of good and evil, — harsh discord and ravishing harmony were intermingled; finally, gathering up all the power of the organ, I made it thunder like the waves of a great praise-ocean.

The voluntary was ended, and I folded my arms in conscious triumph. But here a distressing accident occurred. At the Bone-Street Church they are accustomed to rise and sing the Doxology at the close of the voluntary. Absorbed in my improvisation I had forgotten this fact, and when the people rose and a score of voices whispered "Old Hundred!" naturally enough in my haste and confusion, thinking there was not sufficient time to modulate into the proper key, I just kept on in the key in which I had ended, and we took "Old Hundred" in D♭. The effect can be imagined. The congregation, with the exception of Deacon Brown, who evidently was not aware of anything unusual, and a vinegar-voiced spinster who was jealous of the leading soprano, just stopped at "blessings flow," and stared at the choir in mingled wonder and amusement. The choir went bravely through the Doxology, but it sounded as if they were in a balloon. I was glad when that was over. The leader was mad with me, and said, "Preposterous idiot!" No man who will use such language is fit to lead a choir. I was tempted to leave at once.

The quartette music went pretty well, I thought, though the leader scowled at me horribly before he sat down. Probably he would have scowled at Mendelssohn.

Next came the response. Now I have a peculiar notion about the response. It is customary to play it very softly. But my cardinal principle (as I have hinted) is *appropriateness*. A gentle, poetical prayer should be followed by a similar response, dying away as gently as the sighs of celestial zephyrs. A vigorous, matter-of-fact prayer on the other hand requires (in my opinion) a vigorous, matter-of-fact response. The prayer on this occasion was of the vigorous description. It was mainly about the Devil; so following out my principles of appropriateness to the extreme, as soon as I caught the word "Amen" (the minister, at the close of his prayer, had dropped his voice almost to a whisper), I struck into the "Devil's March," of Von Suppe, with a strong combination but in rather slow time, to suggest that the Devil knew he was in church. "Sh-h-h!" whispered and beckoned the choir, "he has n't got through yet!" Much mortified, I stopped and waited until again — the minister had raised his voice — I heard the "Amen," and again gave them the "Devil's March." The choir and congregation were giggling, and the minister was very red and angry. He took a swallow of water, and announced the collection. The accident was his own fault. I hope I cured him of his habit of closing the prayer in an inaudible voice. Nevertheless I felt sorry, for I have noticed that when I am on trial whatever goes wrong is set down to my account.

I had intended that the collection music — it was an andante of Mendelssohn's — should be the gem of the morning. I took it softly without pedals until I reached the last chord but one. Then, on pressing the pedal, I was answered by a loud, brutal "thump" that made my hair rise. I had not noticed that the pedal was coupled to full great. So the gem of the morning was spoiled. Besides, it was not long enough. For fully two minutes after I stopped was heard the rattling of pennies and the squeaking of the deacons' boots.

The hymn went finely. I am great on hymns. In giving out the tune I used a different solo stop for each line, producing a charmingly varied effect.

At the close of the sermon the pastor said,

"It has been arranged that Brother Smythe, of the Brown-Street Church, will supply the pulpit next Sunday. I expect to be absent six weeks in search of health for mind and body." Then, after a moment's pause, "The choir will now by request sing the famous 'Hallelujah Chorus' from the Messiah. And may it express the devout sentiments of us all."

The leader looked at me in a threatening manner as I mounted the organ-seat, but I felt sure that the "Hallelujah" would go all right, and my reputation be redeemed. And we did start off in good style. But alas! we had only done two pages when I discovered that the tenor nearest me was three beats behind. I turned half round and informed him of the fact. Unlucky turn! for when I looked at the book again — horror of Hades! — I had lost the place. With singular presence of mind I kept on playing, but the choir collapsed. A soprano shrieked out "Hallelujah!" two basses gruffly answered "Hallelujah!" and then only the organ spoke. But my presence of mind in continuing to play saved the performance from utter wreck. After the short symphony preceding the entrance of the words "The kingdom of this world," the choir seeing where I was came in again one after another, and the chorus ended without further accident.

The leader was in a towering rage, and had there been no ladies present, I am sure he would have attempted then and there to knock me out.

The benediction pronounced, I gave my attention to the closing voluntary. The closing voluntary should be in harmony with the discourse, and if possible vividly illustrative. Mine was vividly illustrative. The sermon had been about Evolution. If I had had behind me a congregation of musicians I should have illustrated the subject by working up a simple theme through various degrees of elaboration, ending with a grand eight or ten part fugue. But it was a popular audience. I therefore illustrated popularly thus: Placing my foot on the lowest pedal to indicate the lowest form of life, I ascended by semitones, throwing in single notes at first on the manuals, then runs, then chords of increasing fullness, until on completing the octave I had my choir and swell coupled. This I thought would do to indicate the highest development of the ape. Then after a pause to suggest the missing link, I burst, full organ, into the triumphant strains of "He is an Englishman!"

But that voluntary was never completed, for just as I was beginning to put in some heavy pedal work, my arms were suddenly seized from behind and jerked backward. At the same time an angry voice exclaimed, "Stop, young man; in the name of the Bone-Street Pedo-Baptist Church I command you to stop!" As I was compelled to stop, I did stop; and turning round beheld Deacon Brown, his face flushed, and his eyes flashing with righteous choler.

"I understand," he gasped, "that it's been pretty awful all the morning. But when they tell me you're playing 'Pinafore,' I judge it's almost time to put a stop to such deviltry. How dare you, sir, offer such an insult to this church and to Almighty God?"

"Sir," said I, calmly, extricating my arms from the deacon's grasp, and dangling my legs over the organ-seat, "as to the rest of it's being pretty awful, I have nothing to say. But when you object to the selection from 'Pinafore,' you touch upon my favorite theme, — appropriateness in church music. Now, sir, I beg you to rise above the popular notion that whatever is labeled sacred music *is* sacred music, and whatever is found in an opera is of a worldly character. Let us look at the real essence of such compositions, and not be deceived by labels. Nine-tenths of your Sunday-School tunes are not sacred music, while scattered through the operas are found many gems expressive of deepest religious feeling. Now while I admit that most of the 'Pinafore' music is of a worldly nature, and thus unfit for church use, I insist that the air of 'He is an Englishman' is essentially religious, and admirably adapted for the climax of my voluntary illustrative of Evolution. Accordingly I —"

I would have said more, but here the deacon, who had listened to my remarks with growing impatience, interrupted me.

"Sir, if I were not mindful of my station I should call you an impudent booby. Your oratory is less tolerable than your playing. Leave this church."

I closed the organ with the painful consciousness that I might not soon open it again, and left the church. Upon reaching my room I sat down and wrote a letter to the second member of the music committee, offering my services free for one month, "in order to show," I wrote, "that the unfortunate occurrences of the morning were not owing to ignorance or inability." I added that perhaps I had carried my principle of appropriateness a little too far, — the people were not yet educated up to it. But on second thought I destroyed the letter, feeling that no consideration whatever could induce me to submit again to the insolence of the black-haired leader.

So I am still out of a situation. I shall be glad to hear from any church desiring a thorough musician, and possessing a good organ, a well-trained choir, and a gentleman for a leader. No others need apply. F. M. BRONSON.

Brown University, Providence, R. I.

AUXILIARY NOTES.

The New-York *Sunday Courier* pronounces "Ranch 10" "a red-hot melodrama."

Ellis Ryse has been engaged for the Vokes Bijou Opera Company. Mr. Ryse has a strong bass voice, and is a capital actor.

"The Maid of Arran," a new London five-act play, is understood to be founded on William Black's novel, "A Princess of Thule."

The first annual Musical Convention, given by the Northwestern Musical Association, was held in Bank Opera House, Jesup, Iowa, commencing Tuesday, July 25, and closed Friday evening with a grand concert, conducted by H. S. Perkins, of Chicago. Three sessions were held each day, those in the evening being devoted to the practice of the standard choruses of the great masters.

An evening concert was given on Friday under the auspices of the St. John's Choral Society. The first part comprised Sir Julius Benedict's cantata, "The Legend of St. Cecilia." The trying air (M'lle Avigliana and chorus) "Praise the Lord" was very well sung, and secured hearty applause. M'lle Avigliana, whose voice is of a beautifully pure quality, and her execution most artistic, sang throughout in such a way as to frequently evoke loud plaudits; perhaps her greatest triumph being in the canticle "Those whom the highest one befriends," which, with the chorus "Allelula! Amen." brought the cantata to a very effective termination. — *North London Journal.*

MARBLES.

Bull-Run Russell has gone to Egypt for the London *Times.* — [*Exchange.*] Does he expect to find it there?

I fully believe that the meek should inherit the earth. — [*Jane G. Swishelm.*] But it is not the meek who want it, Jane.

In gloves the latest novelty is the undressed Swede. — [*Fashion Exchange.*] We should say that an undressed Swede in gloves would be a decided novelty.

Eve probably offered Adam the apple from esprit de core. — [*Boston Commercial Bulletin.*] No, probably because they were peeled, — Adam ate Eve, not the apples.

Another man has been killed by tobacco in New York. A hogshead of it rolled over him. — [*Boston Commercial Bulletin.*] He should not have taken an over-dose.

The army worm is eating the grain in Kentucky, little red ants are eating the army worm, and sparrows are eating the ants. — [*Exchange.*] Now if something would only eat the sparrows.

The man who is led to think of the life he has lived, generally finds himself thinking of the life he ought to have lived. — [*Cincinnati Saturday Night.*] And the life he is likely to lead hereafter, eh?

The Lowell *Courier* bolsters up its funny column with the following: "Slight firing has taken place near Pompey's Pillar. If it gets hit won't the feathers fly?" The editor should be put in the pillory.

The Rev. Dr. Begg of Edinburgh has organized an association to keep down organ-playing in the Scotch Presbyterian Church. — [*Exchange.*] The doctor seems to have turned jack if he is inclined to Begg.

No president of the United States has ever left the country, even temporarily, during his term of office. — [*Exchange.*] Harrison, Taylor, Lincoln, and Garfield, left it permanently, though, during their terms.

"Amateur Gardener wants to know the easiest way to make a hot-house. Leave a box of parlor matches where the baby can play with them. — [*Marathon Independent.*] Or let your wife catch you kissing the pretty seamstress.

Vassar-College girls don't intend to die old maids, apparently. A number of them were discovered recently fencing with broomsticks. — [*Exchange.*] Why, ladies! we are astonished at you. Don't you know it is very undignified to kick?

A young lady in Reading, Penn., received a proposal of marriage from a gentleman visiting in Europe, and to cable him simply the word "yes" cost her three dollars and fifteen cents. — [*Exchange.*] But she will soon get that back by going through his waistcoat pocket before he is up in the morning.

There is a standing offer of twenty-five dollars reward for the conviction of any person starting a false alarm of fire. — [*Rural Exchange.*] If Bob Ingersoll has the courage of his convictions, why does n't he go for that twenty-five dollars by arresting the Orthodox clergy one by one? "There 's millions in it."

The New-York *Observer*, in quite a long article, which we have not time to read, asks, "Where are the Nine?" This is a funny question for a religious paper to ask; but doubtless the *Observer* can ascertain by reading the sporting journals. Or possibly the nine muses are meant. In this case, ask Walt Whitman; he is the guilty party.

MARGARET MATHER.

We take pleasure in presenting above a portrait of Margaret Mather who made her *debut* as *Juliet* in Chicago on August 28, and seems to have made a decided success. We shall doubtless see her in Boston soon, and then we can judge for ourselves.

The lady readers of the FOLIO will be interested in reading about Miss Mather's wardrobe, she having worn some of the finest gowns that have been seen on the stage for years. A necklace composed of twenty-six diamonds, valued at eleven thousand dollars, and a handsome pair of diamond ear-rings, were all the jewelry she wore.

In the first two scenes of the play she wore the famous white satin gown, made at Paris expressly for her use in this play. The garment is certainly one of the most elegant ever seen upon the Chicago stage. In the third scene she wore a pink satin gown, hand-embroidered with silk of the same shade as the gown, this work being especially beautiful. It was made with a court train, low corsage. In the scene with the *Friar* another change of costume occurred, a wedding gown of canary-colored silk being used. The garment was draped with lace, and over it was worn a magnificent lace shawl valued at five hundred dollars. Another garment that attracted attention was a white silk wrapper, with point-lace sleeves below the elbow, and the front trimmed with lace. This was worn in the "parting scene." In the scene between *Juliet* and the *Friar* a cream-colored cashmere was worn, the sleeves being cut open and looped with red satin cords. The material was soft and formed a very pretty drapery. This gown also worn in the potion scene. A plain white satin gown with no ornamentation was worn in the tomb scene.

M'lle Rhea, who will soon be with us again, is reported to have said, just before sailing for Europe, "Ah! why am I not English? How I should like to play all these female parts! how natural! how true! I know by heart 'Corneille' and 'Racine,' but my people have not written a 'Juliet' or a 'Beatrice.' But I am going this summer to Europe to study with my dear old teacher, Mr. Ryder, and I shall work so hard that everybody shall forget I am French."

FOLIO.

MUSIC, DRAMA, ART, LITERATURE.

JOHN C. FREUND rises to remark, "Great things are always prophesied about tenors."

A BOGUS Mark Twain has been lecturing in Ireland. The original is bad enough. What must the bogus be? But every one seems determined to abuse Ireland.

JOSEPH COOK will visit the Sandwich Islands on his way home. Oh, why were these islands ever civilized? Otherwise the minister might go to keep the captain company.

MAGGIE MITCHELL comes to the Park Theatre October 2, when, in addition to the old plays in which she is so popular, we shall doubtless see her in her new play of "Elsa."

"CHARACTER is higher than intellect," said Emerson. That is where the great thinker was wrong. Intellect may be termed the genius of humanity, while character is only its talent.

A MEMBER of Alice Oates's company, writing from Rochester, says, "We have caught them crazy in 'The Mascotte' here." We should think so, if the company made a financial success.

ANNA DICKINSON says she will wear no imitation diamonds. Of course not. Since her acting is paste, it would be manifestly unfair for her to give her audiences a glimpse of paste diamonds as well.

PRINCESS BEATRICE has composed the music to a number of songs to Lord Beaconsfield's words, and they are soon to be published in London. We do not hear whether the publisher will pay "royalty."

THE HOWARD ATHENÆUM is giving a series of strong variety performances to crowded houses. With Isaac B. Rich in general, and William Harris in active management, the house is continuing an excellent record.

"KIT" drew the same fine houses as usual at the Boston Theatre, and it was played finely, of course, by the splendid Boston Theatre Company, which presentation has no little to do with its success in Boston.

"YOUTH," which will be staged at the Boston Theatre about the time this issue of the FOLIO appears, is said to be the greatest spectacular affair of the kind on the boards today, and is expected to make a sensation.

THE NOVEMBER FOLIO will have some remarkable features in the way of pictures printed from stone, and will be enlarged eight pages. We shall fulfill our obligations to our readers, and continue to make the FOLIO the best musical monthly in the country.

JOHN T. RAYMOND is playing "Fresh" at the Park Theatre as this issue of the FOLIO appears, and playing it, of course, with his usual vim and eccentric humor. His second week will be devoted to *Colonel Mulberry Sellers*, which creation occupies a high as well as a unique place in our dramatic literature. The student of human nature, especially if he have studied from the life in the Southwest, cannot fail to be interested in this growth to the great Western manner born.

"THE CHOCTAWS" is the name of a new club in New York, John C. Freund, Albert Weber, August Breutano, Jr., Hugh Craig, John M. Morton, Stephen Fiske, Bartley Campbell, and Harry Freund being numbered among the members. A gang worth meeting with we should say.

LOOK AT THE MUSIC in this issue of the FOLIO, count up what it would cost you at sheet-music rates, add the other attractions, and see if you can afford to do without it. The circulation is increasing steadily, and we shall have next year a larger circulation than any other paper of its class.

W. J. BRUCE, of the *New-Jersey Enterprise*, we learn from the Toledo *American*, was recently in Toledo, where he talked of nothing but luscious New-Jersey peaches. This is very singular. When he was in Boston, his discourse was about apple-jack. Is it possible that Bruce is fickle?

CHARLES BUXTON says, "Silence is the severest criticism." If any one who has been indulging in congenial blacguardism at our (alleged) expense does not find himself mentioned hereafter in the slightest way in these pages, he can add to his punishment by reading the quoted sentence above. That is all.

THE *Boston Transcript* says, "With twenty six concerts in the scheme for the season of the Boston Symphony Orchestra, there is certainly room for a few works of a lighter order than are usually presented at orchestral concerts in Boston." This is an exceedingly sensible suggestion, and we hope to see it acted on.

"THE QUEEN'S LACE HANDKERCHIEF" appropriately follows "The Merry War" at several theatres, since people laugh till the tears fill their eyes at the former, and require a handkerchief to wipe their eyes; though, if all accounts may be believed, the latter will answer only in name, since it is quite as side-splitting as the former.

WAS our designation so far out of the way? Some months ago we had occasion to speak of our esteemed contemporary, *The Musical People*, as *The Musical Peeper*. Since the paper has removed to New York, it has established a department under the heading of "Personal Peeps." We are glad that our e. c. is not above taking suggestions from so humble a source as the FOLIO.

MR. TRACY hints at a bigger fish story in the immediate future. The present one seems to be substantiated pretty well, so we presume it must stand; but if he sends a tougher one, he must name witnesses in number to correspond with the size of the story, or else send on several specimen of the trout. Possibly the latter plan will be the easier, because fish are said to be sold very reasonably between here and the Kennebec.

THE DISPLAY of pictures in connection with the second annual exhibition fair of the New England Manufacturers' and Mechanics' Institute is fine, and reflects great credit upon the judgment and industry of Frank T. Robinson, who had that department in charge. Nearly all of our best local and general artists are represented. Next month we hope to spare space for a critical review of some of the principal works.

A STRAUSS FEVER seems to be impending in New York. "The Merry War" is running at the Germania Theatre, and "The Queen's Lace Handkerchief" is to follow; the Thalia Theatre will open with the original German version of "The Merry War," with "The Queen's Lace Handkerchief" to follow; and the Casino will open with the latter operetta.

"I ALWAYS thought that Bret Harte was the author of 'M'liss,'" says "Seraph," in *Music and Drama;* "but, Lord bless you! a little fact like that don't count in theatricals." Bret Harte wrote the story of "M'liss," which is one of his sweetest idyls, though fragmentary; but the play is an entirely different affair, — a very good thing in its way, but not by any means the delightful affair that the story is.

C. A. WHITE'S "When the Leaves begin to Turn" and "When the Leaves begin to Fall" have become so popular that we should not wonder if he would soon compose another, "When the Leaves begin to Fly," to be sung after a rousing sermon in a backwoods meeting-house, during which the preacher had pounded the old Bible so that the leaves flew all about the congregation. It would be a *fly subject*.

"DIVORCONS," at the Park Theatre, proved to be one of the few brilliant adaptations we have from the French. And it was clean as well as bright. Alice Dunning Lingard's *Cyprienne* was not what it was on the French stage, but was all the better for being so carefully kept on the right side of the dividing line between decency and the contrary. Mrs. Lingard proved herself to be a thoroughly competent actress. Charles Walcott, Max Freeman, and Charles B. Wells were fine in support.

"THE PARVENU" is running at the Boston Museum as we go to press, with nothing underlined definitely. It is a good play with a fine cast, as of course any distribution must be at this theatre where its principal and best members appear. With four such lovers as Charles Barron and Annie Clark, and George R. Parks and Norah Bartlett, the younger and more susceptible portion of the audience are pleased, while the character acting of William Warren is a perpetual delight. Miss Bartlett's *Gwendolen* shows the clearest, simplest, and most effective work of her career. "The Romany Rye," which has been running since June at the Princess's Theatre, London, will follow when a change is made.

AUGUSTIN DALY'S COMPANY appeared to less advantage than on previous occasions when it gave "Odette" at the Park Theatre in the first week of September. But "Needles and Pins" carried us back to the brilliancy of last season when "The Passing Regiment" was given. Ada Rehan's *Silena Vandusen* is a most charming conception, happily and artistically executed. This young woman's career cannot help being a brilliant one, if she do not leave society plays and light comedy for tragedy or melodrama. Mrs. G. H. Gilbert, May Fielding, Charles Fisher, John Drew, and

James Lewis, played admirably their parts. The company takes rank with the Boston Museum and the Union Square.

"THE MERRY WAR," which was given at the Globe Theatre during the closing weeks of August, proved to be a clever work in text, and brilliant in music. The charming waltz-movements of Johann Strauss were given frequently, and all the music, indeed, was such that one desires to hear again and again, though frequently of such an elusive character as to refuse to be whistled after the first hearing; an endorsement of its claim to be considered not merely cheap and catchpenny in its nature. W. J. Carleton, Gustav Adolphi, Dora Wiley, Jeannette Reifferth, Richard Golden, and Fanny Wentworth, were the leading personators, and acquitted themselves well in the main. The ballet that was an incident of the operetta was a fine one, its premiere danseuse being the brilliant Adele Cornalba.

GUSTAVE SATTER, the great pianist and composer, will make his *debut* in the Capital under the auspices of President Arthur and Don Francisco Barca, the Minister of Spain. All society will consequently be on the *qui vive*, and in all probability Satter's appearance will prove a grand triumph. From Washington Satter will proceed direct to New Orleans, and thence to Cuba and the West Indies, where the most brilliant receptions and enthusiastic ovations await him. His secretary and manager, W. G. Wheaton, is a most amiable young gentleman, alike distinguished for his sound musical and social gifts as for his courtesy. We wish Satter all hail, and make room for the following generous tribute to his genius, written in Leipzig by Moscheles in 1865: "I proclaim Gustave Satter the greatest living pianist. He possesses all of Liszt's genius without Liszt's mannerisms and flowing manes. Germany will most likely call me a fool, and an old one, for saying so, but I can stand it. Germany called Beethoven and Chopin a couple of fools for quite a number of years. Now Germany worships them. The very fact of Satter's Leipzig triumphs, and of the ovations tendered him in face of a hostile conductor, orchestra, and ring of teachers (except Wenzel, who for once struck the nail on its head), is quite sufficient for the repose of my artist's conscience."

SOUL CULTURE.

There are certain germs that lie dormant in every soul awaiting a favorable opportunity, or the exercise of will-power to develop them. Few are acquainted with themselves, but it is equally true that no one is cognizant of all the qualities and capabilities of his being. The conscious Ego is constantly discovering new features of its complex organism, for the cultivation of whose marvelous resources life is all too short. Environment oft makes the man. External influences promote corresponding internal tendencies; the war calls forth the general; contact with the sea makes the urchin a sailor; proximity to rural beauty ripens the seed of poesy; the inhalation of a musical atmosphere produces the musician; but will, without the aid of friendly conditions, may, to a certain extent, develop innate gifts; when however it is combined with environment, fertility of mind becomes increased. Undoubtedly each soul possesses its talents and characteristics, for in these consists individuality. Especial endowment — other things being equal — guarantees the achievement of a certain end, but all the cogency of being coalesced with the most favorable surroundings and focussed upon that end, cannot accomplish it without the requisite, heaven-bestowed dowry.

We do not create but enlarge our gifts. The war cannot make the general, nor the sea the sailor, nor rural beauty the poet, nor the musical atmosphere the musician, unless the gift-germ be in his soul.

All men have talent, but few genius. The latter is not a result of the former, since it holds a place distinct, but it is susceptible to ductile influences. "Genius is the gold, and talent the miner who works and brings it out." The one wings its flight up into currents of inspiration, while the other fans the common air. The creations of the first are stamped with undying longevity, while those of the second are comparatively ephemeral. The genius-kings of the world are individuals in whom particular abilities of all preceding generations become centred. Genius is the crystal, resulting from a long process of formation under favorable circumstances. It is the culmination or climax of inherited gifts, yielding to its possessor the power of creating new and brilliant settings to antique jewels of truth, and often so dazzling appears the gem and its setting that the eyes of an unsympathetic age are blinded into non-recognition of the master-artist, but enlightened posterity recognize and revere his greatness.

Soul-culture becomes efficacious in so far as it is compared with past and present models. Our achievements are valued according to their rank, which is determined by a uniform standard of excellence. We judge a painting as it compares well or ill with the works of Raphael or Michael Angelo, and others of repute. The criticism of a musical composition is based upon rules and examples afforded by Cherubini, Beethoven and similar authorities. Indeed it is impossible to advance in any direction without observing relation or comparison.

The human being cast by shipwreck upon a desert isle, loses, in the course of time, his mother tongue, and degenerates into a wild state; a musician withdrawn from his element, restricted from attending concerts, and so forth, and from examining musical works in type or manuscript, must eventually, from necessity, fail in the comprehension and exercise of his art. This fact would seem to infringe upon originality, which to possess, the soul ought apparently to be independent of its environment. The term in question, however, arises, not out of isolation, but contiguity. Comparison and originality move hand in hand up the golden stairway of art and civilization. To be original, consists in combining old forms, or parts of forms, into new wholes; in creating from several ingredients a compound differing essentially from its constituents. This sometimes conscious and unconscious power of arrangement necessarily feeds upon the qualities of its materials. Variously colored threads enter the creative loom and are woven into an original fabric.

Genius is originality on a lofty scale. The latter term also involves complexity of design, but its particular merit lies in the distinctness of the whole, resulting from a nice adjustment of each component part. The act of creation itself is merely the embodiment of ideas imbibed through the senses, — ideas that have long existed, expressed either by human or physical nature.

Truly there is nothing new. We scarcely realize in what a network of relation life and thought are enveloped. A chain of dependence extends from the great first cause throughout nature, closely linking every iota of creation in an insoluble union. HENRY W. STRATTON.

AUXILIARY NOTES.

Gerster will soon appear in Paris, probably, as Dr. Gardini has been there endeavoring to arrange an appearance.

Orren C. Richards is the scene painter at the Globe Theatre this season. He is a fine colorist, and will gladly be welcomed back by the public.

Leandro Campanari has just returned to Boston after spending the summer through the West, and will resume teaching the violin at Petersilea's Academy of Music.

Cincinnati Saturday Night has appeared in a new dress. Senior Alley observes that there is always redress for a good paper that has worn its old garments threadbare

Abbie Nicholson is making a great success through the New-England States and Canada as *Lady Jane* in "Patience," with the New York Comic Opera Company, late Haverly's

Prof. H. S. Perkins is engaged to conduct the thirty-fifth annual convention of the Penobscot Musical Association at Bangor, Me., September 26–29. Among the soloists are W. H. Stanley, tenor, and Gertrude Edmands, contralto.

The continued run of "The Merry War" in Vienna is announced, with no abatement in the popular demand for tickets, which are sold for a month ahead. Its composer, Johann Strauss, has already received fifty thousand dollars as his share of the profits.

The Kiralfy Brothers have just closed a brilliant season at the Globe Theatre in "Around the World in Eighty Days." It was well played and beautifully mounted, and the dancing of the new Russian danseuse Theodora de Gilbert, and M'lle Turri, was fine.

Josephine Logan, who has been spending the summer in Boston, returns to Washington October 1, and will resume her teaching in the capital. She has had good success as a teacher, both in Boston and Washington, and doubtless even greater success awaits her.

Arrangements are being made with W. H. Stanley, the tenor, and several other well-known artists, for a concert and opera company, to give from two to four performances weekly. The repertoire will include Balfe's "Sleeping Queen," and other light operas. Quite a number of performances are to be given under the management of a prominent New-England manager.

Edward Fabian, the well-known teacher of singing and elocution, will resume lessons on the 15th of September at his new rooms in the Van Rensselaer, 219 Tremont Street. Mr. Fabian's reputation as a thorough and successful teacher is drawing to him many of the best voices in Boston. His method for developing voices and producing a fine quality of tone is unexcelled.

Carrie C. Hunking, one of Signor Farini's talented pupils, has left for New York to join the Strakosch Opera Company. The following letter was sent to Signor Farini: —

My Dear Farini, — I am pleased to inform you that I have succeeded to make arrangements with Mme Carrie Hunking for concerts and opera for my season 1882 and 1883.

Kindly inform your friends on the Boston press.

Yours most sincerely. MAX STRAKOSCH.

THE CONTINUED GREAT SUCCESS OF THE FOLIO.

The increase in the circulation and influence of the FOLIO during the past year has been unprecedented. It is quoted from all over the country, and receives favorable notice and attention from some of the best periodicals published in the United States. It is a live and an entertaining visitor to the household, and deserves, not only its present popularity, but that greater degree of it to which it is growing constantly. It does not deal with abstruse problems of music, or indulge in dry dissertations of means or methods interesting only to professional musicians. It aims at the higher accomplishment of entertaining and instructing the great American people, or that portion of it that is interested in music, which is indeed a great share of that public where the simple discourse of sweet sounds is concerned.

We give more that the public really desire to see and hear than the publishers of any other musical magazine.

First, we give from seventeen to twenty pages of new copyright music, full sheet-music-size pages, well printed on good paper, and suited to the demands of vocalists, pianists, choir singers, and so forth. Each number contains one or more sacred piece for church use. The music is always new, by the best available authors, and would cost, in sheet form, at retail, nearly three dollars a month, or over thirty dollars a year.

Secondly, ten to twelve pages of reading matter, comprising sketches, poems, an occasional short story, criticisms, humorous paragraphs, correspondence, and so forth.

Thirdly, a lithograph portrait, full page, of some musical or dramatic celebri y, with accompanying sketch.

Fourthly, wood-cuts of celebrities in the reading-matter pages.

Fifthly, our great and popular new department of re-produced original drawings by well-known artists, both landscape and character pictures, and frequently the copy of some well-known picture that the people have an earnest desire to see.

Sixthly, we offer premiums of our own publications for even a single subscriber, and increase it in ratio for more; and, in addition, we give canvassers a chance to secure a valuable musical instrument by the exercise of a little exertion in the few weeks of dullness that frequently come to the busiest. Send for the premium list and specimen copies of the FOLIO. The premiums consist of banjos, guitars, violins, accordions, music-boxes, organs, and even pianos. You cannot afford to be without a musical instrument when one can be secured with no outlay beyond a little exertion in your circle of acquaintances. And, after the instrument is secured, you have only to turn to the different numbers of the FOLIO to find much of the popular music of the day ready at hand at a trivial cost.

AUXILIARY NOTES.

"Taken from Life" was a big success in Chicago.

"The Black Flag" has made a decided hit in New York.

"One night in Venice" is the name of Strauss's new operetta.

Neil Burgess will show the Londoners what "Widow Bedott" is like.

"My Partner" will be seen at the Globe Theatre in Boston again next April.

"Brother Gardner's Lime-Kiln Club" was only a moderate success in Detroit.

The Boston Ideal Opera Company will not appear in Boston until spring.

Robson and Crane will begin their season at the Brooklyn Park on October 2.

The popular Oakland Garden closed a remarkably successful season September 2.

September 11 was the twenty-eighth anniversary of the opening of the Boston Theatre.

Adelina Patti gave a concert September 14 at the Albert Hall, Swansea, in aid of the Swansea Hospital.

Lawrence Barrett will play a six-weeks' engagement at the London Drury-Lane Theatre in June and July next.

"Sweet to the Milkmaid the Ploughboy sang" is the title of a new song by C. A. White, that will be issued in a few days.

The Cecelia Club will give, during the coming winter, portions of Wagner's "Meistersinger" and "Parsifal," with pianoforte accompaniment.

Ada Richmond attempted *Bettina* in "The Mascotte" in New York recently. From subsequent remarks by press and people, we judge the evening to have been a cold one.

J Jay Watson's Unique Concert Company has been giving entertainments at North Conway and vicinity lately. The violin used by Mr. Watson is said to be the veritable old Cremona which Ole Bull played upon for most of his life. It was made by the celebrated Amati Brothers, in 1616.

The Corinne Merrie-Makers are having a very successful season through the West. Tony Williams and Mark Sullivan left Boston the last week in August, to join the company preparatory to the bringing out of Mark Wolf's new play of "Bijou," which will be one of the coming season's attractions.

Nella F. Brown will probably appear as *Lady Gay Spanker* in "London Assurance" at the Park Theatre early in November, with the Clara Morris company in support. Miss Brown is one of the very best as well as most popular readers in the country, and her dramatic *debut* will be looked forward to with interest.

Rice's new Surprise Party is a decided surprise. Charming Kate Castleton is at its head, and among the other members are Gracie Plaisted, Irene Perry, Rose Dana. John A. Mackay, Charles Dungan, and George A. Schiller. The company will make its first appearance in Philadelphia, and one of its specialties will be "The Queen of the Circus," by Waldorf Phillips.

The London *Athenæum* says, "With regard to pianoforte music there has been a change of style amounting almost to a revolution within the last few years. The brilliant operatic fantasia appears to be a thing of the past, and the taste of the day inclines to a mild form of æstheticism, which finds its expression in reproductions of the old dance measures and in endless nocturnes, romances and reveries."

MR. TRACY HEARD FROM.

DEAR FOLIO, — Perhaps you may think I have forgotten to write about that fishing arrangement, but the fact is, my other engagements have been such as to prevent my engaging in that sport till the present time. The musical cultivation of Skowhegan is, I am very sorry to state, at a very low ebb. While there are a few people who cultivate and appreciate the art, a majority of them like whatever humbug comes up better.

If there were a few more like Mr. and Mrs. Morrison, Mr. Arnold, and Mr. Dinsmore, the place would indeed be musical; but with these parties left out, there would be little or nothing left of concordant sounds. At the Congregational Church they have a male quartette, the singing of which is peculiar, to say the least. My advice to the church is, mix a few ladies' voices in with the men's, and the men's would be much improved. Mrs. Hill is the organist.

The mixed quartette at the Baplist Church is quite good, especially the alto and bass. With so good an organ it seems a pity not to have it played by a person who knows how to use it to better advantage; but what the lady lacks in pedal playing and general combination of stops, she more than makes up with her tongue of conceit and arrogance.

The quartette at the Universalist Church is pretty good, or would be, if they had better support in the way of an instrument. The present reed organ is insufficient for the place.

At the Free-Will Baptist the music is led by the minister, who, we are informed, has considerable musical education.

Mr. Torrens, a gentleman well known in this State in connection with musical conventions, has a class of vocal scholars here, and is, from our knowledge of him, a very genial gentleman.

Rev. Mr. Clark and wife, of Norridgewock, are quite musical, and do much for music in their little village.

At Solon, John Rowell, though not a musician, is an active worker in the cause. I am indebted to him for furnishing the material for the following fish story.

By his invitation and kindness, I went with him over Johnson Mt., where we camped out with a party of six. We broke camp at five o'clock, and took a rough trail for "Austin" stream, which we reached at about nine o'clock same morning. Here our party divided, half going up, and the other half down the stream. Our luck was not what we expected, though we fished a good deal. At about noon we came to a saw-mill pond, which offered us better luck, though not so good as it would have been if the water had been a little higher. Well, I stood on an old stump, and caught, without moving from my position, forty-seven of as nice trout as one ever saw. Mr. Rowell took them off the hook as fast as I threw them out, and was kept quite busy, for they bit lively. When we finished fishing we had ninety-three, and they filled a twelve-quart pail which we carried to put them in. Now this story is true, and can be fully verified by Dr. Tinball, Mr. Rowell, and Mr. Lyman, who were of the party. We had a pleasant time, of which the camping out was the best part to me. I expect to beat the above before I get through, because I am now on the best ground in Maine. JAMES M. TRACY.

Forks of Kennebec, Maine, August 25, 1882.

"Hazel Kirke" is going to Australia.

A BALL IN THE BACKWOODS.

Here in the most unsophisticated of the rural parts; here where the smell of pine, hemlock, and spruce, touches the nostrils, and renders the air most exhilarating; here — here, in fact, among the wood-regions of upper New-York State, we attended a ball. There were no brilliant lights, no waxen or crashed floors, no hidden orchestra, no — shall we say it? — no painted, silken and satin bedecked belles, no tight-waisted gentry with dress claw-hammer, shining bosom front and stiff starched choker and snowy neck-tie. No, thank heaven! there were present *none* of the foregoing.

Rosy cheeks, brightly flashing eyes, forms rounded and full of healthy buoyancy, springy step, yet graceful as the unrestrained fawns. Tall, broad-shouldered lads with brown faces, red lips, half-fledged beards, and muscles of steel. And the music comprised a pair of violins, a cornet and viola. To drink, there was fresh spring water, and, for those who desired it, new sweet cider wholly unintoxicating, harmless and pleasant.

A plain, hemlock floor resounded with the trip-trip of the fair dancers' feet, and re-echoed the sturdy crash of the heavy boot-heels of the gentlemen's pedals. How the rosy cheeks grew rosier as the gallants crooked their elbows and invited the fair ones to trip the light fantastic toe. How those lads' hearts swelled with well-felt pride as they took their positions and awaited for the opening bars of music to bend all with preliminary salutations.

And then the dancing commences.

"First four right and left," "Ladies change," and so forth. and so forth. We stand spell-bound, for the sight is refreshing, indeed. All is so earnest, so truthful, so full of life and pleasure. No soft, gliding movements, which, though they be called fashionable, only tend to rob the genuine dance of its fullest enjoyment.

The music may be somewhat plain, primitive and rude, but nevertheless it *is* music in every sense of the word. No balmy, soothing, sleepy, soft waves float upon the air. No; but the good old tunes of "Zip Coon," "Devil's Dance," "Money Musk," and the like, fill the heart with joy, and send music thrilling through each nerve of the participant of the dance, while their feet accompany the strains.

Outside the stars glimmer in the sky. The dusky shadows cling along the edges of the clearing. The low sound of the babbling brook is wafted to our ears. The sweet night air laden with its rare perfume touches our sense of smell. The lake near by lies like a gigantic mirror, dotted with a thousand, a countless host of stars, which look down upon it. A throng comes forth from the house and moves away in little groups, and — the ball in the backwoods is ended.

H. S. KELLER.

Frank N. Scott is nothing if not critical. He says that Charles D. Blake's "Light-keeper's Daughter" is excellent music, but there are one or two incongruities. For instance the eight mermaids are represented by four flats in the signature, and a mermaid's chorus is naturally a movement in C.

Signor Brocolini, while rowing on Lake Quinsigamond recently, met with a narrow escape, the boat capsizing, and the signor had to swim for shore. It is to be hoped that he got some points to embelish his capital impersonation of *Christopher Crab.*

PROFESSIONAL NAMES.

We find in several exchanges a list of the real and professional names of actors, actresses, singers, and variety people, which is full of errors. Correcting those with which we are familiar, and curtailing the list of a great deal of rubbish, we give it, as follows, not vouching for its correctness, however, as a whole.

Alice Atherton is Mrs. Willie Edouin.

Kate Bateman is Mrs. Crowe.

Kittie Blanchard is Mrs. McKee Rankin.

Maud Branscombe is Mrs. Stuart.

Agnes Booth is Mrs. J. B. Booth. Formerly Agnes Perry.

Courtney Barnes — daughter of Rose Eytinge — now Mrs. John T. Raymond.

Lawrence Barrett — real name Lawrence Brannigan. One meets this item continually. Mr. Barrett has denied it repeatedly.

Oliver Doud Byron is Oliver B. Doud.

Mrs. Benjamin F. Butler was Miss Sarah Hildreth.

Kate Claxton, formerly Mrs. Dore Lyon, now Mrs. Charles Stevenson.

Mrs. F. S. Chanfrau, formerly Henrietta Baker.

Katherine Corcoran is Mrs. James A. Hearne.

Sidney Cowell is Mrs. George Giddons.

Alice Dunning is Mrs. Horace W. Lingard.

Fanny Davenport is Mrs. Edwin Price.

Mrs. John Drew was once the wife of John Mossop; her maiden name was Louisa Lane.

Leona Dare is Bridget McCarthy.

M'lle Mariana Dufray is Mary Ann Duffy.

Ninon Duclos is Bridget O'Brien.

Mrs. E. L. Davenport was Fanny Vining.

Effie Ellsler is Mrs. Frank Weston.

Rose Eytinge was formerly Mrs. G. H. Butler; now Mrs. Cyril Searle.

Mrs. W. J. Florence's maiden name was Malvina Pray, and she is a sister of Mrs. Barney Williams. They were formerly known as the Pray Sisters, danseuses. Mrs. Florence was Mrs. Little before she married Billy Florence.

Barney Williams was Barney O'Flaherty.

Lizzie Harold was Mrs. McCaull, and now is Mrs. W. J. Comley.

Catherine Lewis is Mrs. Arfwedson.

Jeffries Lewis is Mrs. Maitland.

Lotta is Miss Charlotte Crabtree.

Jennie Lind is Mrs. Goldschmidt.

Pauline Lucca is Baroness Von Walhofen.

Dickie Lingard's real name was Harriet Sarah Dunning; she is now Mrs. D. Dalziel.

Olive Logan is Mrs. Wirt Sikes.

Celia Logan is Mrs Connelly.

Eliza Logan was Mrs. George Wood.

Mrs. F. W. Lander was Jean Margaret Davenport.

Mrs. Frank Lawlor was Josie Mansfield.

Clara Morris is Mrs. Frederick Harriott.

Maggie Mitchell is Mrs. Henry T. Paddock.

Emily Melville's right name was Jones; she is now Mrs. Thomas Derby.

Pauline Markham's right name was Margaret Hall; she is now Mrs. McMahon.

Nellie McHenry is Mrs. John Webster.

Mad. Modjeska is the Countess Bozenta.

Fanny Morant is Mrs. Charles Smith.

Anna Cora Mowatt was Mrs. W. F. Ritchie.

Josie Orton is Mrs. B. E. Wolf.

Minnie Palmer is Mrs. John Rogers.

Lillie Post is Mrs. Frank Blair.

Marie Roze is Mrs. Henry Mapleson.

Betty Rigl is Mrs. Whitney.

Eme. Roseau is Miss Emeline Reed.

Adelaide Ristori is Marchioness del Grillo.

Rachel, the great French tragedienne, was Elizabeth Rachel Felix.

John T. Raymond's real name was John O'Brien until the law permitted him to adopt his stage name.

Stuart Robson's real name was Harry Stewart.

Zelda Seguin's maiden name was Zelda Harrison; she is now Mrs. Wallace.

Mrs. Scott Siddons's real name is Mrs. Canter. It appears that her husband's father objected to having his name used on the stage, so her husband adopted the maiden name of his mother, Scott, by law; but Miss Siddons objected to giving up her name, and the matter was compromised by both assuming the name of Scott-Siddons.

Eliza Weathersby is Mrs. N C. Goodwin.

Marie Wainwright is Mrs. Louis James.

Jeannie Winston is Mrs. A. H. Bell.

MARBLES.

A stitch in time's rotten garment saves *nein.*

A stick in your lemonade is worth two in the mud.

The Boston *Herald* speaks of "an open rupture." Good!

Little Darling: Yes, almost everything about a society belle is false — even the men about her are.

Medicus: What is the centre of the face? Don't know. The nose is the scenter, if that is what you mean.

Chicago scribblers, when they wish to be especially sarcastic at the expense of Boston, speak of "Boston, Mass."

A patent-medicine man announces that his plaster will cure the back-ache. In that case, it can take the back-cake.

"That's the kind of a peach I am." — Clingstone. — [*Hartford Journal.*] Probably said with a sort of freeze-tone accent.

There is a demand for "uniform" marriage and divorce laws in this country. — [*Exchange.*] What officers want to get free now?

Barnum makes a big bid for patronage by starting a religious revival among his performers. They tumble to it. Another hoop for the lady. — [*New-Jersey Enterprise.*] Another whoop for Barnum, too!

The wicked flea, when no man pursueth, stabbeth man deep in the skin. — [*Oil-City Blizzard.*] And the widow's mite, if they worked earnestly, rid the house of the pest.

It having been rumored that Cox's last factory was destroyed by fire the other night, the question has been repeatedly asked "when was the first one destroyed?" — [*Boston Times.*] Is that awl? You ought to be "welted."

The father of a St. Louis bride presented his son-in-law with eighty thousand head of cattle. "Papa, dear," exclaimed his daughter when she heard of it, "that was so kind of you; Charley's awfully fond of ox-tail soup." — [*Chicago Tribune.*] How stupid that he should have the *head* of cattle presented him when he was fond of ox-*tail* soup!

Readers of the Somerville *Journal* miss George Russell Jackson's broad Scotch humor in the "Pencilings" of late. The new man occasionally says a witty thing; but the following, from a recent issue, is a fair sample of the rubbish that goes into the column: "When the Zulu king visited London he sat in the prime minister's chair and would not move until he was told to Cetewayo."

DARIUS COBB'S PICTURE, "FOR THEIR SAKES."

We take pleasure, this month, in presenting, in our series of original drawings, a copy on stone of Darius Cobb's large picture, "For their Sakes," which has attracted so much attention from temperance workers as well as art-lovers. Mr. Cobb was born in Malden, Mass., August 6, 1834. In a recent interview with him we were so struck with the strong individuality of a number of his replies to questions as to his career, that we give several of them verbatim.

"Were there any particular or peculiar features of your boyhood that you recall?" we inquired.

"Oh, yes! I followed the boyish custom of covering books and walls with drawings," he replied.

"Of course that was the regulation thing to do."

"In my teens," he continued, "I studied art, music, and literature, believing that universal cultivation gives concentrated action. I gave for some years from sixteen to eighteen hours a day to these studies, and sometimes twenty."

"Did you ever go abroad for study?"

"No."

"Did you have no desire to do so; no thought that breadth and knowledge could thus be gained?"

"Well, yes, and no. In our youth, Cyrus and I" (Cyrus is his twin brother) "resolved not to go abroad till we were old enough to absorb Europe into ourselves, instead of being absorbed into Europe. We thought it best to study our own institutions, and imbibe fully the American spirit, having early observed that no great master ever formed himself outside his native country. I studied the masters assiduously, and sketched continually from nature, making at times over a thousand sketches a month in streets and public places. These, with studies of landscape, were consumed in the great fire of 1872. When a youth, I observed that men are necessarily students till the age of forty, and so I resolved that I must have life and experience up to that age before painting my large works. The 'Judas' came first, which had possessed my mind for some years. 'Christ before Pilate' followed; the temperance picture 'For their Sakes,' came next; and finally 'Washington on Dorchester Heights,' at present in the Corcoran Art Gallery at Washington."

The picture of "For their Sakes," of which we give a drawing elsewhere, represents the wife and mother waiting for the husband, who is a victim to the social cup. In Mr. Cobb's words, descriptive of the picture, "this night the little son learns for the first time that his father is a drunkard. Vainly endeavoring to comfort her boy in his grief, striving to keep from her prattling girl the secret locked up so many weary months in her breaking heart, and thinking of the sleeping babe in the cradle, the mother appeals to Heaven, 'for their sakes.'"

Mr. Cobb is a son of Rev. Sylvanus Cobb, the strong exponent of Universalism, in its struggling days of a past generation, and a brother of Sylvanus Cobb, Jr., the well-known story-writer.

The Texas *Sunny Clime* prefaces an article with the following ambiguous introduction: "The Meriden, Conn., *Daily Recorder*, a sprightly paper, edited in part by a gifted man and in part by an equally gifted woman, publishes the following call for girl printers, double-leaded." What *are* "girl printers, double-leaded"? "Fat" ones, possibly.

AUXILIARY NOTES.

Alfred Cellier has arrived in New York from England.

"L' Afrique" recently made a success at the St. Louis Pickwick.

Eugenia Pappenheim has been singing successfully in Buenos Ayres.

Del Puente sails for America September 30, in the steamer "City of Berlin."

Edouard Remenyi will appear in Mexico and Cuba during the coming winter.

Marie Geistinger returns to the New-York stage at the Germania Theatre October 2.

Minnie Hauk will begin an operatic and concert tour of five months in Boston toward the last of October.

C. A. White and wife were at Saratoga, the guests of the Grand Union Hotel, during the last week in August.

Bronson Howard's new play, soon to be produced at the Madison Square Theatre, New York, is entitled "Young Mrs. Winthrop."

Julia Rive-King has returned to New York from her extensive tour, reaching through Canada on the north to San Francisco in the West.

A fine concert occurred in the Northampton Opera House, August 29, the artists being Mr. and Mrs. Henschel, of Boston, and Charles R. Hayden.

London Figaro, in a mention of John A. Stevens in "Unknown," says that "he over-acts so ridiculously that he gives the impression of striving to caricature the worst of provincial tragic style. His tremolo of the voice is thoroughly comic; and when he attempts picturesque passion he is at his funniest. But he impresses his present hearers so favorably that I shall be surprised if both piece and performance do not fill the Surrey until the time comes for 'Real Life.'"

The Chicago *Inter-Ocean* remarked of Margeret Mather's *Juliet* that "Miss Mather gives a better and more evenly distributed performance of the part than any one else we have ever witnessed, for not alone is she equal to the sweet simplicity, the girlish ingenuousness, and the loving passion of the earlier scenes, but she has the magnetic force, the tragic power, and the emotional expression to define and portray the intenser scenes which follow after and reach to the mournful close of the play." Miss Mather will play a Boston engagement at the Park Theatre in January.

The following gives the birthplace of a number of well-known actors and actresses: Mary Anderson, Louisville, Ky.; Minnie Palmer, Philadelphia; Minnie Maddern, New Orleans; Catherine Lewis, Swansea, Wales; Alice Dunning Lingard, London, England; Pauline Markham, London, England; Selina Dolaro, London, England; Janauschek, Prague, Bohemia; Clara Morris, Cleveland, Ohio; Fanny Davenport, London, England; Rose Eytinge, Philadelphia; Maggie Mitchell, New York; Maud Granger, Hartford, Conn.; Helen Blythe, Fairfield, Ohio; Agnes Booth, Sydney, New South Wales; Lotta, San Francisco; Marie Prescott, Paris, Ky.; Joseph Jefferson, Philadelphia; Edwin Booth, Belair, near Baltimore, Md.; Lester Wallack, New York; John Gilbert, Boston, Mass.; Lawrence Barrett, Paterson, N. J.; John T. Raymond, Buffalo, N. Y.; Frank S. Chanfrau, New York; J. K. Emmet, St. Louis, Mo.; Stuart Robson, Annapolis, Md.; J. H. Stoddart, Barnesley, Yorkshire; John McCullough, Londonderry, Ireland; Thomas Keene, Baltimore, Md.; M. B. Curtis, Detroit, Mich.; George H. Adams, London, England; Gus Williams, New York.

NOTES FROM ALBANY.

Alice Oates has been here, and never will be forgotten for the miserable performances she gave of "The Mascotte." Then she undertook "The Princess of Trebizonde," and of course did no better. The business was poor, of course.

"The Bohemian Girl," with Brignoli and Mrs. Wallace, was sung at Tweddle Hall on the 12th, which also claims the Boston Ideals and several other musical affairs as their attractions for the season.

Carl N. Grig, who achieved so great a success with the amateur "Patience" troupe, has received a very good offer to assume the leading baritone part in a new recent operatic production. I trust he will accept it. He is an excellent singer, and none would be more pleased to learn of his success than I.

Professor Thomas Spencer Lloyd is at work on a new opera, which, when completed, will be produced in New York.

E. J. Flinn, connected with Ed McCammon's piano warehouse, displays excellent ability for the stage, and it occurs to me that he would make a success of it if he adopted it. BETT.

PASSING SHAKES.

A "flowery" composer, — J. "Aster" Broad.

C. T. Dazey is the author of Maggie Mitchell's new play of "Elsa," which may be said to be a daisy play.

It is to be hoped that Robson and Crane's new play of "D. A. M." will not stop the flow of people into the house.

"The Heavens Above" is the name of a new book. Glad the author was so explicit. People might think the heavens below were meant.

They have a Theatre Colon in Buenos Ayres. Probably it keeps open the year round, as it could hardly come to a full stop during the summer.

An exchange says that "Esmeralda" is proving a great magnet at the Madison-Square Theatre. It does seem to be having its churn at public favor.

Two beats to the measure is a common movement; but the two beats in "Kit" would require a pretty large measure if they expected to keep time with its flow.

Master Tommy Russell was so affecting in some of his acting at the Boston Theatre in "A Free Pardon," that he created a great rustle among pocket handkerchiefs.

Kate Claxton was upset on the water lately, and came near drowning. She has had so many narrow escapes from fire, that the water must have seemed quite refreshing.

Cetewayo is now reported to be mashed on an actress. That settles it. He'll never be any good on earth again. — [*Boston Post.*] And what a rearing old mule he will make of himself if any one chances to make a good-natured witticism about the actress!

"Yes," said the man, who returned rather dejectedly after being out with a company that went to pieces, — "yes, I had some fun out of it. I put a keeper in a man's place in the last city we played in, — and a jolly good time-keeper it was. I sent to my uncle for it after I got home."

A man in Nebraska is said to have "killed a hoop snake with a horn." The horn used was probably native whiskey, which is generally fatal. — [*Boston Commercial Bulletin.*] Oh, no! it was a French horn, being practiced on in the woods by a prospective orchestra player, and its din was too much for his snakeship.

W. H. STANLEY.

The lithographic picture which we present to the readers of the FOLIO this month is of W. H. Stanley, the well-known tenor. Mr. Stanley was born in England, and came to this country eleven years ago. He received a good part of his musical education in England, but has studied a great deal with some of the best masters in this country. His first appearance of any note was with the Kellogg English Opera Company in 1874–5. After leaving this company, he was engaged to sing the tenor solos in "The Messiah" for the St. Louis Oratorio Society, and achieved such success that they immediately engaged him for the oratorios of "Samson" and "Judas Maccabæus," and both in oratorio and concert he made himself a great favorite. During 1876 he sang in over sixty concerts in Gilmore's Garden, and at several large concerts in the Exposition Building in Philadelphia, and was most enthusiastically received in every instance. In 1877 he was engaged in the Worcester Music Festival. His next engagement was with the Emma Abbott Concert Company for a season of eight months, and the management testify to his great popularity during this engagement. Immediately after the close of this tour, he accepted an offer to sing the solos in "The Creation" in Montreal, with E. Aline Osgood and M. W. Whitney. Since that time up to February of this year, he has been engaged with different opera companies; but has now decided to locate in Boston. In April he received an offer of a position in the choir of the First Universalist Church in Worcester at a large salary, which he accepted for a year, and we understand he is giving the utmost satisfaction. He is residing in this city, going up to Worcester Saturdays.

Mr. Stanley is the happy possessor of a strong but sympathetic tenor-robusto voice, which he has under thorough control. His compass is large and sufficient for any work. His power may be estimated when he sang with Gilmore's Band before an audience of four thousand in the immense hall of the Mechanics' Charitable Institute Association, and his voice could be heard distinctly in every part. He sings with great taste and expression, and is thoroughly at home either on the concert or oratorio stage.

As a gentleman he is very pleasant and affable, and is popular with those with whom he is brought into contact.

Mr. Stanley can be engaged for concert, oratorio, or opera. His first engagement of any note this season is as principal tenor for the Penobscot County Musical Convention, to be held at Bangor, Me., September 28 and 29.

The New-York *Evening Post* thinks the reason why the circus business is on the decline is "owing to the fact that a great deal of the talent which once found its way into the clown's business now goes into journalism." Just so. And the *Evening Post* carries off the affected dignity of the ring-master in an admirable way.

Charles T. Dolan went with the Alice Oates company as leader of the orchestra after they left Boston. He sent to an "uncle" in Albany after his watch the day after he returned to Boston. Better luck next time, Charley.

George Francis Train speaks only to children. — [*Exchange.*] What is the Society for the Prevention of Cruelty to Children about all the time?

MARBLES.

England is drunk with patriotism. That is the reason she is "over the Bey."

A M. Chew was arrested recently for a trivial cause, and he is trying to smoke the officer out.

The newest agony in the fashionable-color line is called "amorous frog." Good for a croak-uet player, we should think.

It is a singular fact that the dog-star never goes near the milky way. If he did, some of the mischievous cherubim might tie a milk-can to his tail.

Madame Guizot says that "very few people know what love is, and very few of those that do tell of it;" but their manner generally gives it away.

Young Hamilton Fish is said to have written some nice poetry. Fish lines, probably. — [*Whitehall Times.*] But do the lines ever get on the copy hook?

Judge Tourgee is publishing a story called "Hot Plowshares." We don't see how he can handle that subject. — [*Wheeling Saturday Journal.*] Doubtless he makes it harrowing enough.

A base burner — the Devil. — [FOLIO.] Is that where he burned you? — [*Boston Commercial Bulletin.*] No, indeed! We do not belong to the clerical profession, and so never sit on him with our wrath.

Let us have a little whack at Egypt, too. Well, then, what was it the Porte Said to the old Duffer in Constantinople? — [*Cincinnati Saturday Night.*] "Sublime Porte" was the remark the egotistical old Duffer-in-dulged in.

Piccatinny is the name of a town in New Jersey. A paragrapher with a small conscience and considerable ingenuity could Piccatinny joke out of the name. But we desist: the government powder works are located there.

What women would do if they could not cry nobody knows. What poor, defenceless creatures they would be! — [*Douglas Jerrold.*] Did D. J. ever happen to encounter Susan B. Anthony or Mary A. Livermore with their biceps bared and tongues unloosed?

The death of a pet catfish is being mourned in a Virginia town, and some folks are making sport of it; but with the present price of fresh beef in the east, the death of even a catfish produces a commotion. — [*Chicago Cheek.*] Commotion, eh? Come ocean, then, and give them some more.

It is officially announced in Madrid that an heir to the throne of Spain is expected to be born in December. In honor of the announcement it was ordered that the court appear in gala dress for three consecutive days. But why in gala dress? It may not be a gal. — [*Philadelphia Evening News.*] How very buoyant Foster's wit is!

Nantucket has a girl pilot only seventeen years old. Knows all the buoys in the sound, you can bet. — [*Burlington Hawkeye.*] Yes; she will probably be high tied with a heavy swell pretty soon, and then they will be on the lookout for a little cove. — [*Boston Commercial Bulletin.*] And be satisfied with a bight when hungry.

A cable dispatch from Vienna, a few days ago, stated that in a town in Hungary over a hundred wives are on trial on the charge of having poisoned their husbands, and that thirty-five of them have been found guilty. If this unpleasant state of things continues, the husbands of that town will be justified in holding an indignation meeting and passing resolutions. — [*Norristown Herald.*] Those, we presume, who have not been passing in their checks.

AUXILIARY NOTES.

Ravelli is in Luxembourg.

Paolina Rossini is in New York.

Minnie Maddern made a great success in St. Louis.

"The Romany Rye" is still playing to crowded houses in London.

Charles J. Rich, the new treasurer of the Howard Athenæum, is making an excellent officer.

Frank H. Drown has been appointed manager of the New-England Press Agency, recently established in Boston, with headquarters in Pemberton Square.

Joseph Greensfelder, who created the character of *Coquelicot* in this country at the Gaiety Theatre, is doing *De Merrimac* at the Bijou Opera House, New York.

A parlor concert was given by the pupils of Laura Jernegan at the residence of Captain Jared Jernegan, Edgartown, Mass., on August 7, which was very successful.

Music and Drama says that "Chispa," Marion Elmore's new play, "is dramatic rubbish, and that it does not fit Marion Elmore any better than her straw hat, which was continually falling off."

Mr. and Mrs. Edward Hoffman, the well-known teachers of Providence, R. I., spent their vacation in London and Paris. They sailed from Liverpool for New York August 23, on the steamer *Spain*.

Mrs. Langtry began a two weeks' engagement at the Imperial Theatre, London, on September 16, appearing as *Rosalind*. Her provincial tour is said to have resulted in a net profit of over forty thousand dollars in twelve weeks.

A concert complimentary to Mr. Howard M. Dow was given at the Town Hall, Nahant, September 9. Mrs. L. F. C. Richardson, Henrietta R. Paige, Charles R. Adams, H. C. Barnabee, the Listemann string quartette, and other talent, appeared in an elaborate programme.

Charles R. Thorne, Jr., in a recent interview, said, "The season of 1883–'84 will find me in London under the management of Mr. Abbey, who has engaged Lawrence Barrett and myself to play 'Julius Cæsar' at the Lyceum Theatre. Mr. Barrett will play *Cassius*, and I will play *Marc Antony*."

The Portland Concert Company has been organized, consisting of the following artists: Fannie M. Hawes, soprano; Jennie King Morrison, contralto; Albert E. Pennell, tenor; John L. Shaw, basso; and Harvey Murray, accompanist. A. E. Pennell is the musical director, and A. B. Morrison the business manager.

Henrietta Beebe is spending the summer at Foxboro, a lovely place about twenty-five miles from Boston. Miss Beebe returned last spring from London, where she met with decided success, singing in many first-class concerts and receiving the endorsements of England's leading musicians. She intends returning to England, much to the regret of her many friends here who sincerely hope she may be induced to remain in her native land.

The thirty-first free organ recital by J. W. Andrews, organist of Trinity Church, occurred in Channing Memorial Church, Newport, R. I., on Wednesday afternoon, July 26, when he had the assistance of four of his organ pupils, Miss E. May Stedman (organist Channing Church); Harry Titus (organist Thames-Street Church); Harry Landers (organist St. Matthews, Jamestown); and Master Charles P. Scott. The thirty-second recital occurred August 2, with Miss Stedman assisting.

THE BEST MUSIC TEACHERS OR NONE.

This may be called "the era of advanced civilization and enlightenment." Throughout the Christian world there is felt a desire for educational progress, and the cry finds an echo even in regions hitherto far remote from the mental sun-centre, and the demand for "more light" is incessant and almost universal. Even in monarchial countries, where the reins of government are entirely in the hands of the titled minorities, there is an awakening upon this point, and the era of reform may be considered to be inaugurated almost everywhere. If this be true of the lands of the old world and its monarchial systems of hereditary government, how much more imperative is the call in Republican America, where the only true aristocracy is one of intellect, the only patent of birthright that of individual nobility. Here, where the poor boy of today may in a few years be the millionaire, or sit upon the judicial bench, and in yet a few years more be called to fill the highest seat of honor in the world, — that of the President of the United States, — how enthusiastic should be the reception accorded to the educational facilities that are so liberally supplied to all.

The stream of education, with its almost countless tributaries, flows along, beautifying, adorning, refreshing all; those who embark upon its surface and glide along with its current to a glorious harbor, those who enjoy its benefits in a desultory way, and those who stand upon the shore, and from afar off stand and observe its tide with eyes in which the light of appreciation is more or less manifest. As with all other streams, the land through which its course is laid is made better, purer, richer, from its beneficence, which is subtle and far-reaching. But, as with all other great and mighty forces, this grand stream must be governed and properly conducted, or its overflow, or uncontrolled tide, may work a misfortune that would be difficult to repair. It is possible to have "too much of a good thing," and even education is susceptible of being overdone, or, perhaps, the truer expression would be, of being improperly directed. And it most certainly must be conceded there is no doubt that it is so. He who wrote the oft-quoted sentence, "A little learning is a dangerous thing," gave expression to a truth that is undeniable. On the other hand, St. Paul is not the only one of whom it might be said, "Much learning hath made thee mad." While it is doubtful if one can learn "too much," there certainly is oft-times great danger of acquiring unprofitable knowledge, and also of acquiring or receiving improperly what, if correctly imparted, would be of great intellectual benefit. Evidence of both these statements may be met with each day and hour, on all sides, everywhere, and these facts are so well established as to pass unchallenged. It is to be deprecated that it is true, but the fact nevertheless remains. It follows then, that all matters of an educational nature — and what is there that is not more or less so? — should be carefully and skillfully directed. This great duty to be essayed only by the most competent hands. Intellectual charlatanry is more dangerous even than medical quackery, as, in a majority of cases, the vital recuperative forces of nature will rally to the aid of the invalid, and eliminate the disease through normal organic re-creation, and thus restore health in spite of the malpractice of the incompetent physician. But not so in intellectual things; the mind once diseased, mis-directed or misguided, intellect once fixed upon any wrong theory or system, the stream of education suffered to flow into channels other than the rightful ones, and it is a labor never fully accomplished to undo all the mischief caused by such calamitous dereliction. "Just as the twig is bent the tree inclines" fully expresses the situation from another metaphorical stand-point, and should be an effectual reminder of the eternally imperative necessity of giving a right direction to the youthful mind. Thus only can we be sure that the tree in its full growth will be healthy, stalwart, erect, and well proportioned, its root extending far and wide into the soil, its branches verdant, wide-spreading, and majestic, firm and enduring amid all the storms of ignorance and malicious prejudice.

That was a wise father who said, "I have but a small amount of worldly wealth to leave my son, and therefore I will not transmit his inheritance in a perishable form. But rather it shall come to him in a shape that will be impossible of bankruptcy, — a good education, — for that no reverses can dissipate, no robber despoil." Such an inheritance is priceless beyond all powers of approximation. But as "there is no royal road to learning," too much care cannot be exercised in the selection of the theories under which this education is to be attained, the steps through which it is to be reached, and by whom these steps are to be guided, these theories are to be made manifest. No man embarks his worldly possessions in unsafe ships, nor intrusts his argosies to untried or unskilled pilots. He would be deemed insane, or criminally careless, if he were to pursue a course so utterly at variance with good sense or sound judgment. If this be true in matters wherein but a few dollars, more or less, are at stake, how far greater is the demand for discriminating judgment when a young mind is to be freighted and started upon its voyage over life's unsailed ocean, charged with the mighty venture of an immortal soul. If in the one case, the custody of the ship and her cargo, the care of those on board be only consigned to the commander who has been critically examined and his fitness approved, what vigilance should not be exercised when the question is as to the fitness of the one to whom we are to intrust a charge of such far out-weighing value?

It is something to be regretted that there does not seem to be a general appreciation of the immensity of the importance of this consideration, although in all our meritorious educational institutions great discrimination is undoubtedly exercised in the selection of teachers. The neglect or lack of understanding upon the point mentioned is more evident in the general world outside these institutions, and is manifested in cases where instructors of the young, in this or that educational element, are to be individually selected. In such cases the invariable rule should be, select only the very best, for in any matter in which educational interests are involved, "the best is none too good."

This is a principle not to be disputed in all educational matters, and should be specially enforced in the study of music. It would seem as though this universally loved but terribly abused science was governed under the Scriptural principle, "Whom the Lord loveth, he chasteneth," for if there be on the face of the earth any person or thing that is so immeasurably abused as music, it would be a matter of general inrerest to know it. And yet everybody loves music. And this abuse is almost universal, the exceptions being so few as not even to constitute a respectable minority. To discover and analyze the many sources from whence comes this abuse, would require whole volumes; but to suggest what would be an efficacious remedy, is within the province of this article, and it is here presented.

Let everybody who entertains the least regard for, and interest in, the science of music and its correct inculcation, do all in his or her power to drive from the field any and all who are incompetent to give musical instruction as it should be imparted. Sweep away the great army of charlatans and quacks who stand in the way of a healthy musical development; cast out the ignorant gardeners who are giving the young twig a bend that shall result in an unshapely tree; overwhelm the crew who are throwing down the levees that control the tide and making it flow in improper channels; remove the ignorant pilots who lead only to shipwreck. Wipe them all out, and the few competent ones who remain will soon be joined by others equally fitted, and the future will be a golden one. "Put none but Americans on guard" was the watchword of Washington in the darkest hour of our country's peril, and it would seem needful to paraphrase the cry today. "Put none but tried musicians on guard" during our musical revolution.

In spite of the old-time prejudice that music is European, time has changed that, and today music is universal. There is no doubt that in America today the facilities for acquiring a thorough musical education are as great as they are abroad. Among the best native artists now before the public, are several who were educated in this country when our facilities were not so great as they now are, and it has been conceded that these artists take rank with those who received their training in Europe. We have good teachers, then, and if they be not employed, with others and not them must rest the responsibility. If incompetent instructors be selected when efficient ones are available, there can be but one result, — a perpetuation of musical ignorance and error, a disgust in the hearts of those who have an appreciation of music as it should and could be, and a triumph for the advocates of ignorance and incompetence. Such a state of things is to be avoided, and all who desire the best interests of music should put forth a united, earnest endeavor, to make it an impossibility. Let the motto be, "good teachers and good music, or none at all."

FRANK N. SCOTT.

O FAY!

There was a young maiden *au fait*
In all that was too. Go away!
She was airy and utter,
But met with a flutter
Her lover's endearing "O Fay!"

Whilst "Othello" has been acted in French at the Odeon, at Paris, our immortal Bard's "Macbeth," I find, has been played with considerable success in Dutch at the theatre at the Hague. No news of its production reached this country at the time of its performance, so far as I know, but I was at the Hague last week, and was just in time to see on the walls the half-covered placard announcing this new tribute to our Shakspere's fame. If there could have been any doubt as to the universality of his genius, it must now be dismissed. A dramatist whose works will survive translation into Dutch has, indeed, written work for all time. — *London Figaro.*

"THE REDEMPTION."

This oratorio, by Gounod, which was produced Birmingham recently for the first time, was cast follows: *Narrators*, Edward Lloyd and Mr. li; *Jesus*, Mr. Santley; *Virgin Mary*, Mme. tey; *Dying Thief*, W. H. Cummings; *Three omen at the Holy Sepulchre*, Mmes. Albani, arie Roze, and Patey. We condense a descrip- n of its first part from *London Figaro*.

The Prologue is entitled "The Creation;" and brief prelude in the key of C has for motto, And the Spirit of God moved upon the face of e waters:" a text which sufficiently explains e meaning of the introduction. It is followed a series entitled "The Fall," in which a couple narrators (tenor and bass) tell the story of an's primitive innocence, power, and happiness, d of the fall and death of mortals. To man eaven was closed, and "not by his own blood uld mankind ever hope the Lord's anger to ften." Here the tenor voice, accompanied by e strings, and his phrases interspersed with atches for the wood, wind, and violin solo, peaks of the "veritable Agneau" who will pre- ail over death. A short chorus by the celestial hoir tells how Christ will leave his heavenly ome to atone for transgression, and with the vords of the angel, "Ave, gratia plena," and of Mary, "Fiat mihi secundum verbum tuum," the ormer expressed by the flute, and the latter by he clarinet, the introduction closes.

The first part proper of "The Redemption" pens in the house of Pilate, the tenor narrating ow Jesus is condemned, bound, mocked, and smitten. Jesus, "casting a look sad and sweet," asks why, he being guiltless, they smite him. The narrator (now a bass) continues the story of Christ's journey to execution, that man might regain eternal salvation. We now have the "March to Calvary," which apparently fully utilizes all the instruments in the orchestra. It is broken by a melodious chorus for sopranos alone, in which praise is given to Christ for bearing our sins. The bass again takes up the narrative, and in a pretty ariette tells how the women lamented while he replied, "Weep not for me, but for yourselves and your children." At this point, however, much is lost by the rejection of the text of Holy Writ for a paraphrase from the pen of M. Gounod himself. A brief orchestral piece now leads direct into a repetition of the chorus previously sung by the sopranos, but now sung by all the choir.

Arrived at the cross, the narrator (tenor) tells how Christ was nailed to the tree, how his hands were torn by the nails, and how blood dropped to the ground, how he was blasphemed, and so forth, each feature of the Passion being followed by a curious species of comment in the orchestra. In a chorus, "Thou who canst destroy the Temple," the Jews revile him, while the priests rejoin, "He saved others, himself he cannot save." Again is much of the force lost by M. Gounod's version, which is but a feeble echo of the Gospel narrative. The tenor takes up the story, and the Saviour utters the words, "Pardon their sins, My Father, they know not what they do," in which again the fine nervous style of the original is utterly missed. The number entitled "The Reproaches" is either for chorus or quartette of soloists. The tenor resumes the narrative of Mary at the foot of the Cross, the bass singing the words of Christ, "Woman, behold thy Son," confiding the Virgin to the care of John. The comment on the situation afforded of old by the chorales is here expressed by the quartette of soloists and chorus, in which the mother, remaining at the Cross, is, by a beautiful idea, said to bear a share of the Saviour's pangs. It is followed by a brief solo for the Virgin (the first of its sort in the work), a simple theme, accompanied by chords on the strings, horn, and harp, and followed by the same melody treated in the form of a choral, the intervals filled by flourishes of trombones and trumpets. The two narrators tell the story of the thieves on the Cross, and at the words "This day shalt thou be with Me in Paradise," a choral of praise very appropriately intervenes.

The narrators now arrive at the death scene. A short orchestral piece seeks to depict the darkness which spreads over the land, the narrators resume their task, the Spirit is commended into the hands of God, and the Saviour is dead. In a troubled duett the narrators (this time speaking together) describe the earthquake which rent the Veil of the Temple, and the resurrection of the Saints. The earthquake is represented by chromatic scales of violins and flutes in unison, the brass and percussion maintaining the rhythm. The bass tells the story of the Roman centurion, who, seeing these things done, was the first of the heathen to confess, "Truly, this was the Son of God," and with a choral of adoration the first part of "The Redemption" comes to an end. Our space will not permit us to devote more attention to it at present, excepting to remark that the composer describes it as "the work of my life."

AUXILIARY NOTES.

Anna Bishop is to publish her recollections of the stage and concert-room. She has lived a varied life, and her career has covered almost half a century of time.

Mary Beebe-Haskell has decided finally to rejoin the Ideal Opera Company the coming season. She has recently been singing in a church choir in her old home in Columbus, Ohio.

"The recent Liszt festival at Zurich must have been a great success," remarks a contemporary. "The programme included the oratorio 'St. Elizabeth,' choruses for men's voices, songs for tenor, soprano, and contralto, a piano concerto, an 'Angelus' for string quartette, a fugue for organ on the name B-A-C-H, and the 'Predication de Sainte Francois aux Oiseaux,' transcribed for the organ and played by Saint-Saens. In conclusion Saint Saens joined Liszt at the piano, and they played the 'Mephisto Walzer,' a piece dedicated by the Hungarian composer to his French friend. As may be imagined, this performance was received with unbounded enthusiasm.'

Our readers who are watching the careers of our American singers abroad will be interested in the following from the *Glasgow Daily Mail*: "Saturday evening at the City Hall was devoted to oratorio, a performance of 'Judas Maccabæus' being given by the Glasgow Tonic Sol-fa Choral Society. The selection of the professional vocalists proved very successful; their individual efforts were worthy of the warmest praise, and, indeed, received to the full hearty recognition by the audience. M'lle Avigliana appeared at her best in the airs, the words of which begin with 'From mighty kings he took the spoil,' and 'Wise men, flattering, may deceive you.' The first of these two passages was rendered with such spirit, combined with vocal skill, that in order to satisfy the cravings of the audience for a 'little more' the artist was obliged to sing it over again."

PASSING SHAKES.

The light rays of the kitchen are dough raise.

A manager is known by the company he keeps.

The "Polonaise" from "Mignon" often creates a great bustle.

A fine artist always renders music with great fiddle-ity on the violin.

Pound's Brigade Band is a Chicago institution. Its programmes, doubtless, are made up regardless of ex-pence.

Red-headed girls are in demand for the stage next season. Why? — [*Washington Capital.*] For light pieces, probably.

We are glad that the ladies are learning so generally to play the violin, because in that case they are liable to use a chin-rest.

A New-York paper announces that Georgia Cayvan is to retire a while to study. If true, she is a sensible girl. — [*Boston Home Journal.*] Well, is she not true? We never heard anybody hint a doubt to the contrary.

The new London sensation called "Pluck" has not been a great success over there, and in that case it cannot be a long "liver." — [*Philadelphia Item.*] It must make the author lose heart to see how they make light of his play.

The Boston FOLIO for August is a rich number, seasoned with enough good humor and wit to prevent the million dullards from sleeping over that important part of the FOLIO which is devoted to a "solid basis of fact." — [*Texas Sunny Clime.*] Well, we should hesitate to murmur, "Thank you, ladies."

There is not the slightest truth in the report that Bertha Welby is going to marry Hugh D'Arcy. We d'arcy Bertha is very angry over the report. — [*Chicago World.*] We 'lby hanged if that isn't a frightful pun. It must have made Bertha blush, — in other words, brought a lively Hugh to her cheeks.

A belated advance agent dropped in last night to inform us that "the wizard of the east" is coming next week. Ah, witch way? — [*Burlington Hawkeye.*] A paragrapher who will receive a showman in such a spirit as that will some day get souled, and not stand a ghost of a chance to get free tickets.

The well-known novelist, Mrs. Francis Lean (Florence Marryat), recently made her debut on the stage at Southampton, England, as *Lady Jane*, in "Patience." — [*Exchange.*] Shakspere may well ask, "What 's in a name?" when Mrs. Lean plaintively sings,

"Stouter than I used to be."

Softly her fingers wander o'er
The yielding planks of the ivory floor.
— [*Bayard Taylor.*]

And then she rolls her eyes in the air,
And struggles with the "Maiden's Prayer."
— [*Musical Herald.*]

Or turns the whites of them up to the ceiling,
Warbling, "Still so gently o'er me stealing."
— [*Burton, Baton.*]

Then foots the pedals like a hummer,
Singing "'Tis the last rose of summer."
— [*Bruce, N. J. Enterprise.*]

Or makes the neighborhood madly swear
By singing false in "Robin Adair."
— [*Louis C. Elson, Music and Drama.*]

Or bangs the keys and splits her throat,
Describing "Widow Nolan's Goat."
— [*Elevated Railway Journal.*]

Or screeches, the soft night air to mar,
"Thou art so near, and yet so far."

FOLIO.

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All matters pertaining to the business of the FOLIO should be addressed to the publishers; to the editorial department, to EARL MARBLE, Editor.

OFFICIAL BULLETIN.

Lizzie Hunter has been singing "When the Leaves begin to Fall" at the Howard Athenæum with great success.

I. A. Warth, organist and pianist, has located in Boston. He has an excellent reputation as a musician in the South.

A. E. Warren's "Love's Return Waltzes" have been played by Haverly's Theatre Orchestra, Chicago, with great success.

C. F. Kumlau, assisted by Carlyle Petersiles, Louis Maas, and others, gave a successful concert at Turn Halle September 11.

Helen E. H. Carter will resume teaching on and after September 18. She is engaged for the convention at Bangor September 28 and 29.

Frank N. Scott is booking John A Stevens through the provinces. He is enthusiastic and a good worker, and will doubtless make himself felt.

White, Smith & Company's music albums, nine different numbers, twenty-five cents each, knocks the bottom out of five-cent sheet music. — *Toledo Bee.*

"When the Leaves begin to Turn," C. A. White's popular song, arranged for the guitar, will be found in the new collection of popular music, entitled Guitar Gems.

Signor Farini has opened his new musical studio at 150 Tremont Street. His success during his stay in Boston has been so extraordinary that it needs no further comment on our side.

Mattie Wheeler and her pupils, assisted by M. K. Tiffany, soprano, of Rutland, gave a pleasant piano recital on July 26, at Pike, N. Y., which gave great satisfaction to a large assembly of guests.

"Come buy my Flowers," by C. A. White, is the latest song by this famous composer, and will in all probability be the coming waltz song, disputing the palm with "When the Leaves begin to Turn."

The series of "Little Beauties" for the pianoforte, moderately easy, are popular with both teachers and pupils, being well adapted for teaching. Each one has a charming chromo of some pretty face on the title-page.

H. S. Perkins, the well-known musician and conductor of conventions, has returned East after a busy season all over the West. His immediate engagements are at Keene, N. H., October 9–13, and Dover, Cuyahoga County, O., October 17–20.

A piano score of "The Merry War," containing a synopsis of all the themes in the opera, has just been issued by White, Smith & Company. Price 50 cents. A list of the gems, containing most of the popular songs, has also been issued, at the merely nominal price of 25 cents.

The recent publication of "The Merry War," by White, Smith & Company, illustrates the rapidity possible in these days in this line of work, the translation by Mr. Louis Elson, and the printing of the vocal score, being done inside of four weeks' time. — *Boston Herald.*

Prof. E. A. Kelly, the popular organist and teacher of pianoforte, of Providence, R. I., has decided to make Boston his home and may be found at Hotel Bellevue, Beacon Street. We earnestly recommend Prof. Kelly as one of the most classical and conscientious teachers in the profession.

"Perkins's Model Class Book" is one of the most valuable publications of the day for singing-schools, conventions, and so forth. The author has had a wide experience in teaching and conducting, and, knowing precisely what is needed, has succeeded admirably in presenting it. White, Smith & Company are the publishers.

"The Queen's Lace Handkerchief" will be the next sensation in operetta. It will be issued by White, Smith & Company during the month. Meantime the "Overture" and "Roses from the South Waltzes" have been issued, at 75 cents each, which will give a taste of the delightful affair.

"The Redpath Lyceum Magazine" is an unusually handsome publication this year. It contains admirable full-page engravings and phototypes of J. W. Danenhower, Mary A. Livermore, Joseph Cook, Laura E. Dainty, Hon. William Parsons, Nella F. Brown, Maj. H. C. Dane, Hon. A. W. Tourjee, Russell H. Conwell, and Stuart Rogers. Of the latter gentleman, who is an impersonator, a striking full-length picture as Oscar Wilde is given.

James M. Tracy has returned from his vacation in the woods of Maine, looking nearly as brown as an Indian. Mr. Tracy, as has been stated before, has withdrawn from the Boston Conservatory, having made for himself a fine reputation there as a very successful teacher, being represented by eminent scholars in nearly every state in the Union. Mr. Tracy's wide known ability, reputation, and success as one of the best of teachers, ought to bring him in a large number of earnest students. He will give lessons in classes of three or four if early application is made.

It is stated that over eighty thousand dollars were expended on a recent special summer edition of the London *Graphic*, printed, as is well known, in several colors. Five hundred and twenty thousand copies were issued, and the number was out of print in a few days. More than a hundred and sixty tons of paper were consumed; and the pages, if put end to end, would have made an unbroken line of paper reaching from London to New York. The whole of the illustrations being printed in many colors, and each sheet having to go through the press separately for each color, represents a total of over fifteen million impressions.

"The Merry War" proved such a success musically that the week after the Norcross Opera Company appeared in it at the Globe Theatre the large edition printed of it by White, Smith & Company was entirely exhausted, and not a copy could be had over their counters; though now a new edition has appeared, printed on clear paper from stone, making a very handsome volume. It is the complete edition, the words translated by Louis C. Elson. The translation and adaptation met with universal favor; and, as good as some of Mr. Elson's literary work has been, it is the universal verdict that he has never before done any so good, thorough, and scholarly.

Signor Farini has organized a Chamber Company, consisting of the same members that appeared in his delightful performances last year: Addie C. Reed, prima donna, soprano; Mrs. Strong, contralto; Cora E. Wyse, mezzo-soprano; William Stedmann, tenor; A. Farini, leader; Howard M. Dow, pianist. The main feature will be the introduction in full costume of different acts from "Trovatore," "Faust," "Martha," "Puritani," and "Bohemian Girl." We understand that several engagements have been booked for this company, and we congratulate both the company and its audiences on the season's prospects.

The Century for October contains two little unpublished portraits of Lincoln. One, engraved by Cole, and the frontispiece of the number, is a copy of an ambrotype taken in Springfield, Illinois, in 1860, two days after Lincoln's nomination. The original was made in the presence of ex-Governor Marcus L. Ward, of New Jersey, who kindly lent it to the magazine, and gives its history in an accompanying letter. It is said to be a very remarkable picture, showing better than any other some of Mr. Lincoln's noblest qualities. The second portrait (probably the last ever made of him) is in remarkable contrast, showing the features of President Lincoln as they appeared a few weeks before his death.

"When the Leaves begin to Turn" has been in such great demand that its title page is entirely worn out, and new ones are being printed. The presses have been running night and day for weeks in order to supply the great demand, which, instead of showing signs of abatement, as might be expected naturally after a time, increases constantly, until now it is unquestionably the most popular waltz-song ever composed in this country, if not indeed in the world; and C. A. White, its author, is undoubtedly the most popular composer of waltz-songs living today. The great popularity of this song has also operated in introducing others of Mr. White's compositions where they were not known before, and "When the Leaves begin to Fall" is also increasing in popularity, while there is a steady demand for all of Mr. White's compositions in the waltz-form, as well as his popular sacred pieces and quartettes, until today he stands at the head of the popular song-writers of America.

A successful parlor concert was given by pupils of Anna Mayhew, at the residence of her father, John Mayhew, Edgartown, Mass., assisted by I. W. Littlefield, tenor; Maria Hedden, soprano; and Professor Lawson, reader. The spacious parlors were filled to overflowing, and the large audience present manifested their satisfaction and delight by frequent and enthusiastic applause. The pupils participating were Laura Jernegan, Mary Crowell, of Edgartown, Master Wesley Vincent, of Cottage City, and Master Carl Pierce, of Chicago. The rendition of each number plainly denoted the thorough and careful training they had received. Mrs. Mayhew assisted by playing a piano solo, "Fantasia Moise," by Thalberg, with wonderful artistic expression and skill, and in reply to a hearty encore played the "Andante and Finale Concerto in G minor, Mendelssohn," which was also highly appreciated. The other artists assisting entertained the audience with their usual fine ability. Mrs. Mayhew has returned to Boston and resumed her teaching. Her address is 227 Northampton Street.

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charming waltz song, from the opera of "Nora." Destined to be as popular as Mr. White's other waltz songs. It is dedicated to his daughter-in-law, Mrs. D. L. White, who sings it with fine feeling and expression.

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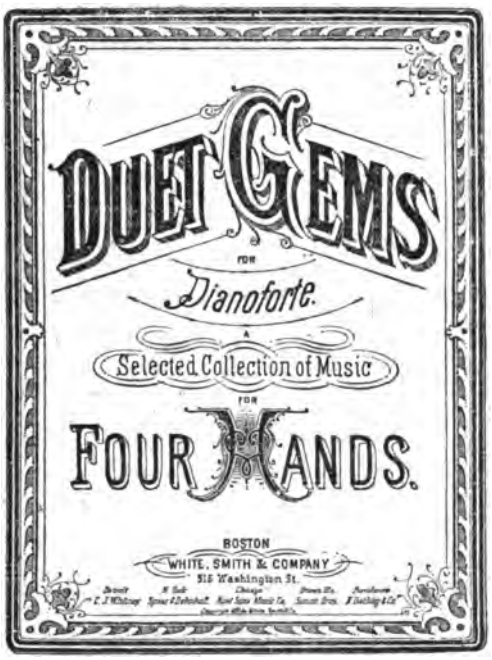

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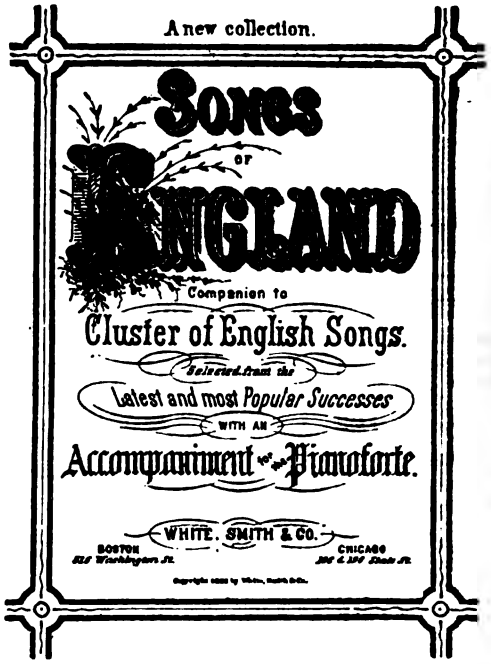

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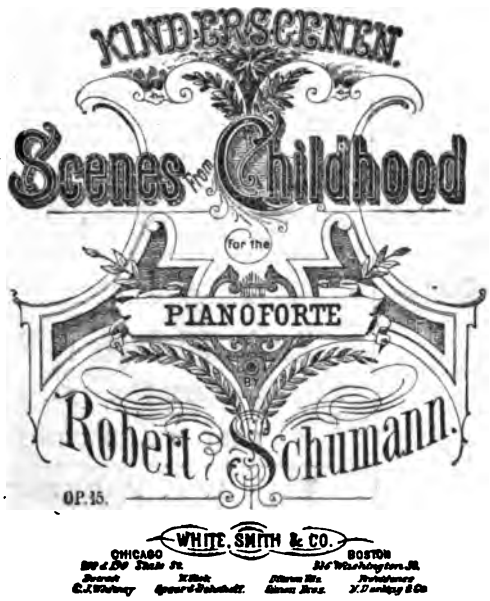

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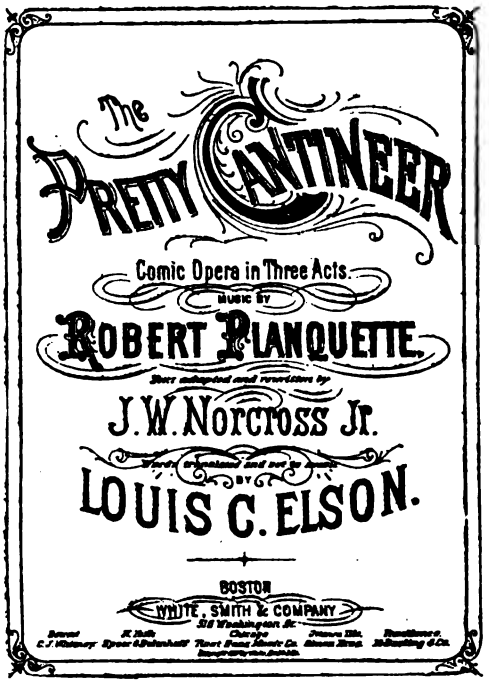

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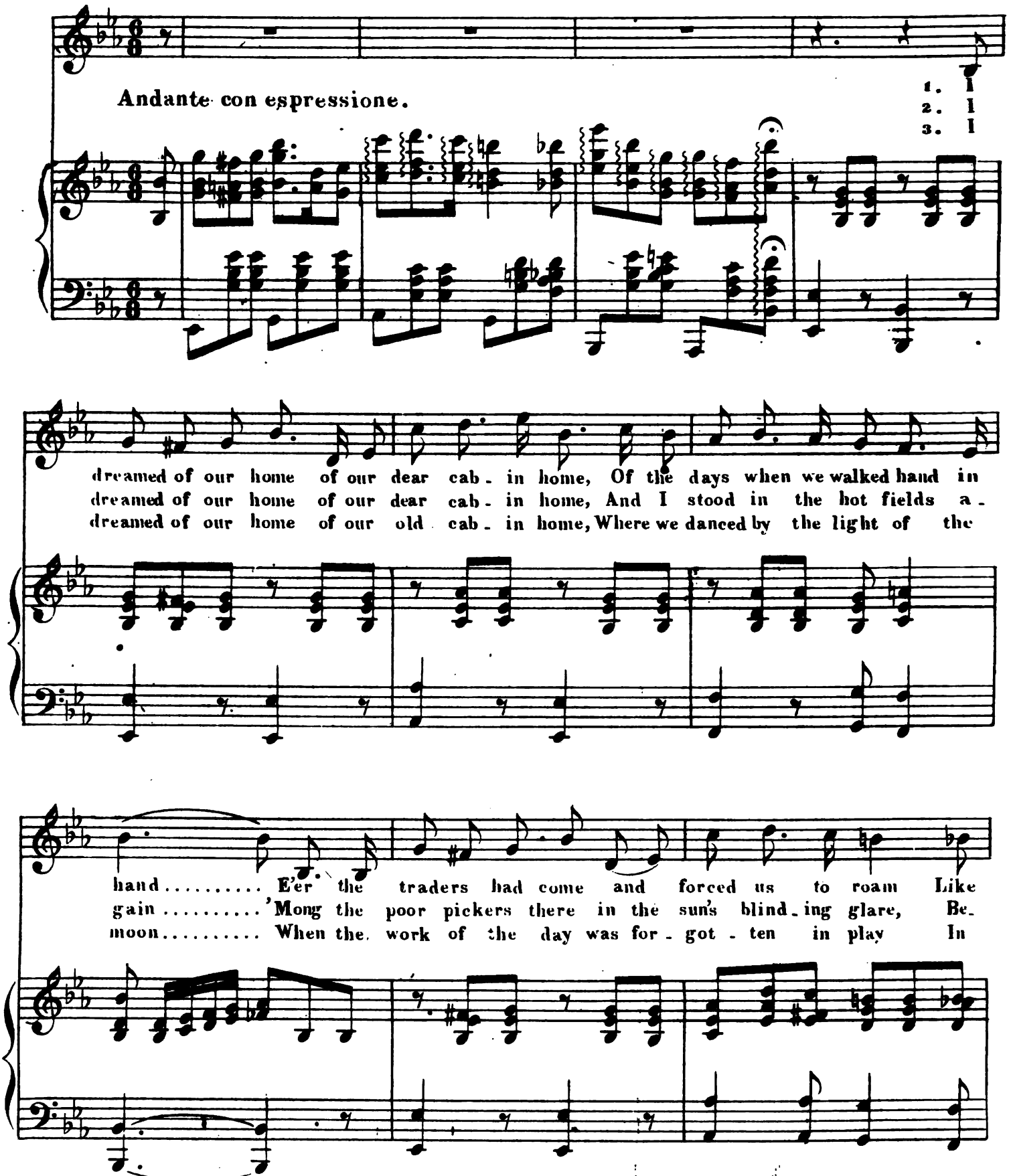

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- yond the log hut in the lane..... And my heart at night leaped at the
time to the Banjos sweet tune..... And the voi - ces of loved ones more

plied to my call, And eve - ry loved scene came to me..... But
Wip - poorwills call, My feet caught the soul of a glee..... As
kind - ly and true, Our hearts o - ver - flow - ing with glee..... Since

this was the sweetest and dearest of all, That we were u - ni - ted and..... free.
plan - ta - tion mel - o - dies dearest of all, Caused pain and all sor - row to..... flee.
here as in old times I wandered with you, And we were u - ni - ted and..... free.

Air.

The voices of loved ones re-plied to my call, And every loved scene came to me.... But

Alto.

Tenor.

The voices of loved ones re-plied to my call, And every loved scene came to me.... But

Bass.

this was the sweetest and dearest of all, That we were u-ni-ted, u-ni-ted and free.

this was the sweetest and dearest of all, That we were u-ni-ted, u-ni-ted and free.

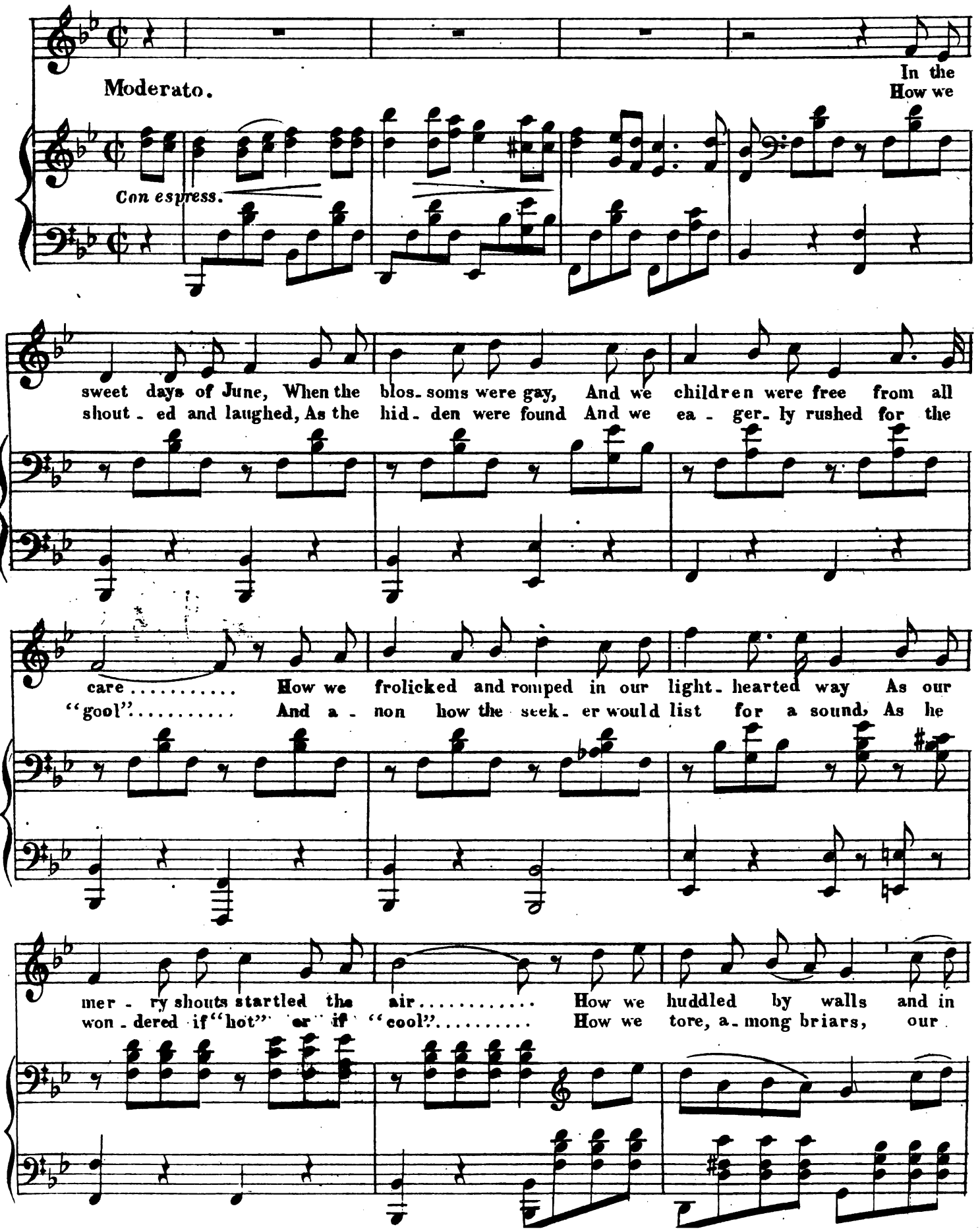
ritard.

HIDE AND SEEK.

SONG.

Words by
EARL MARBLE.

Music by **CHAS D. BLAKE.**
Author. "Roses and Violets." Waltz Song.
"When the Stars are Shining bright." Waltz Song.



gardens laid low, Never dar- ing to stir or to speak..... As the
trowsers and gowns, How we ut- tered words hard- er than Greek..... But we

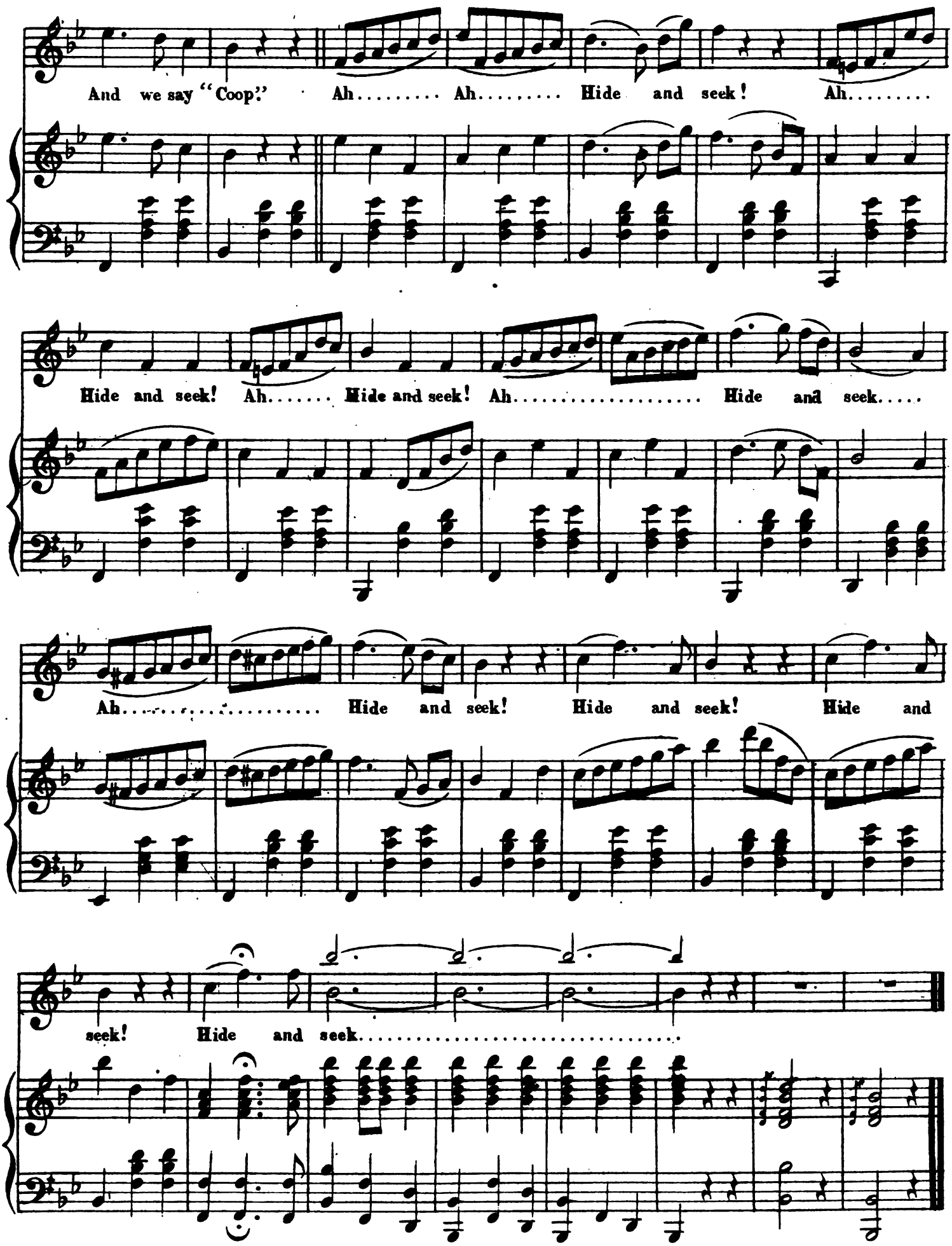
last number counted has giv- en the go, To the dear game of hide and go seek.....
nev- er had whippings or scoldings or frowns, That could spoil our dear hide and go seek.....

Tempo di Waltz.

Hide and seek! Nev - er speak! Count a- way while you may And we say

"Coop." Hide and seek! Nev - er speak! Count a- way while you may

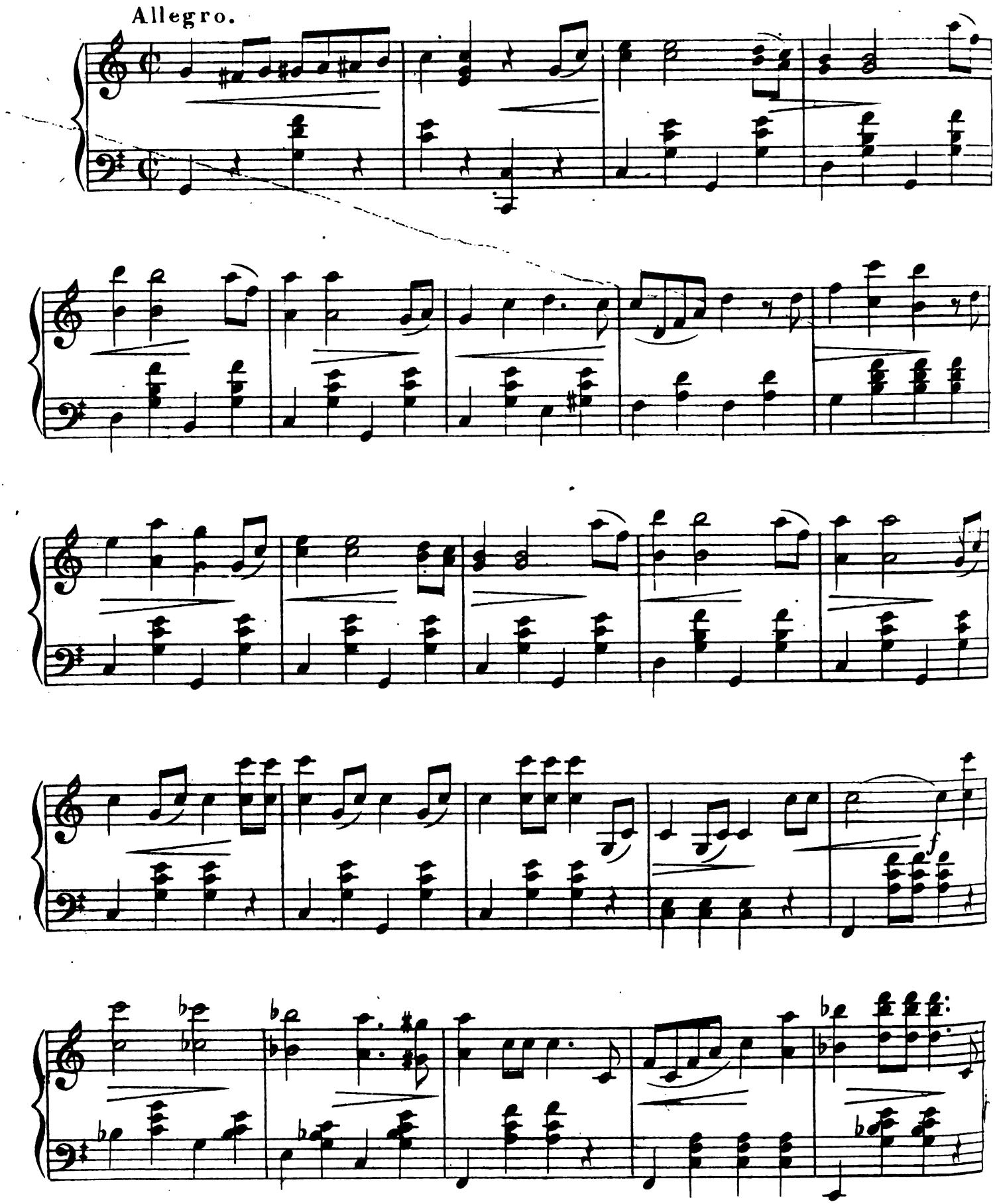
CODA.


And we say "Coop." Ah..... Ah..... Hide and seek! Ah.....
Hide and seek! Ah..... Hide and seek! Ah..... Hide and seek.....
Ah..... Hide and seek! Hide and seek! Hide and
seek! Hide and seek.....

MERRY WAR MARCH.

by CHAS. D. BLAKE.

Allegro.



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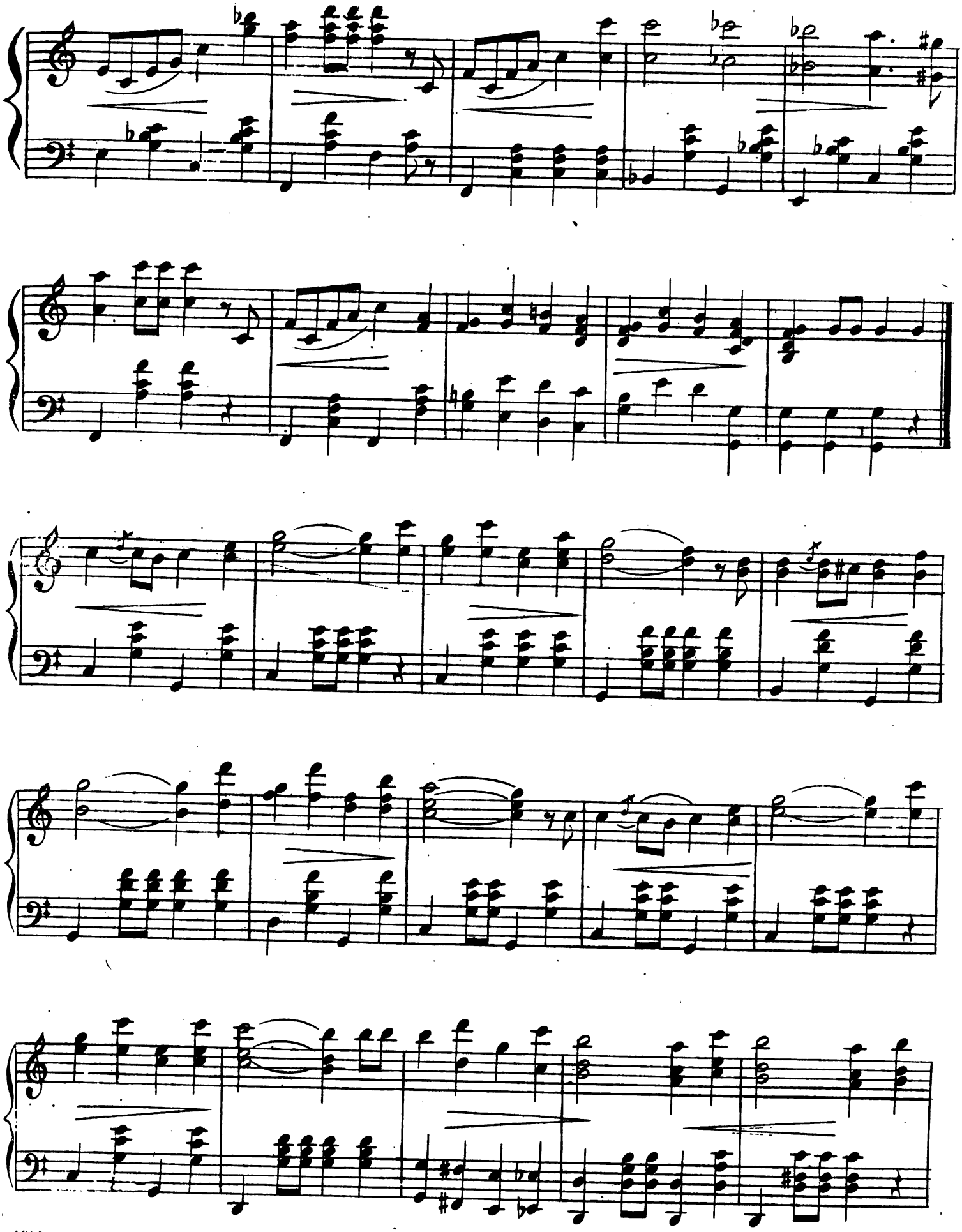

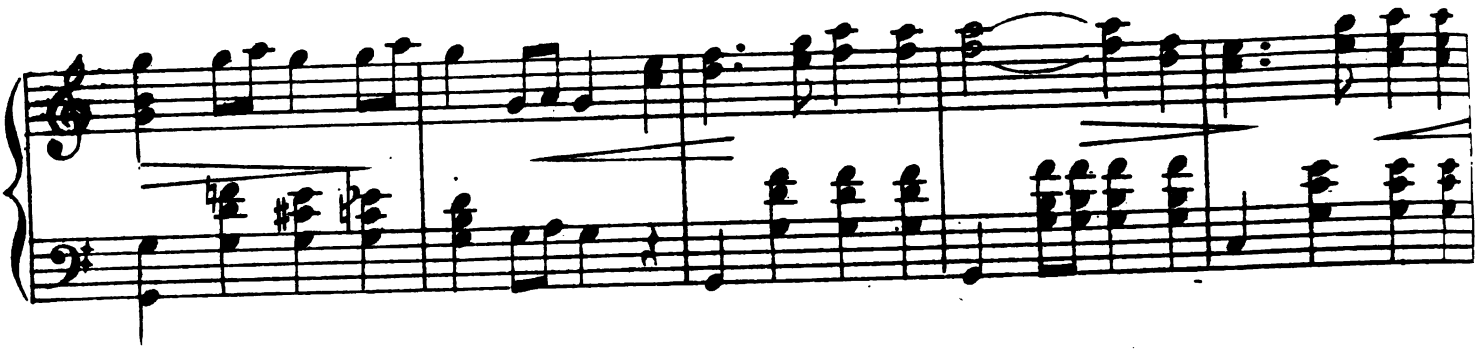

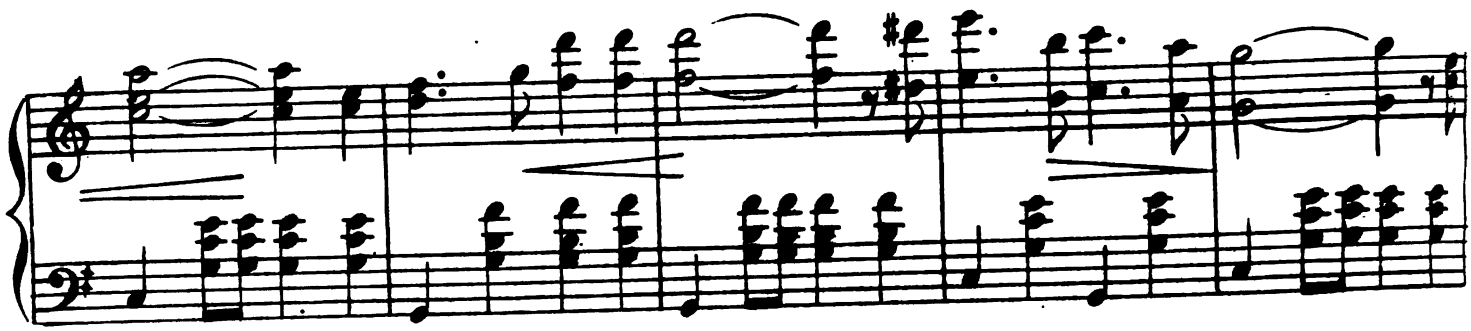

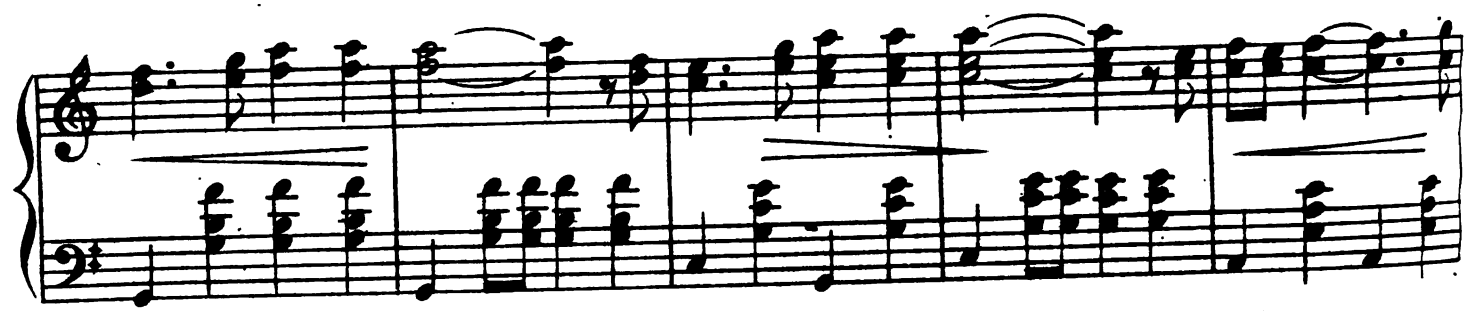

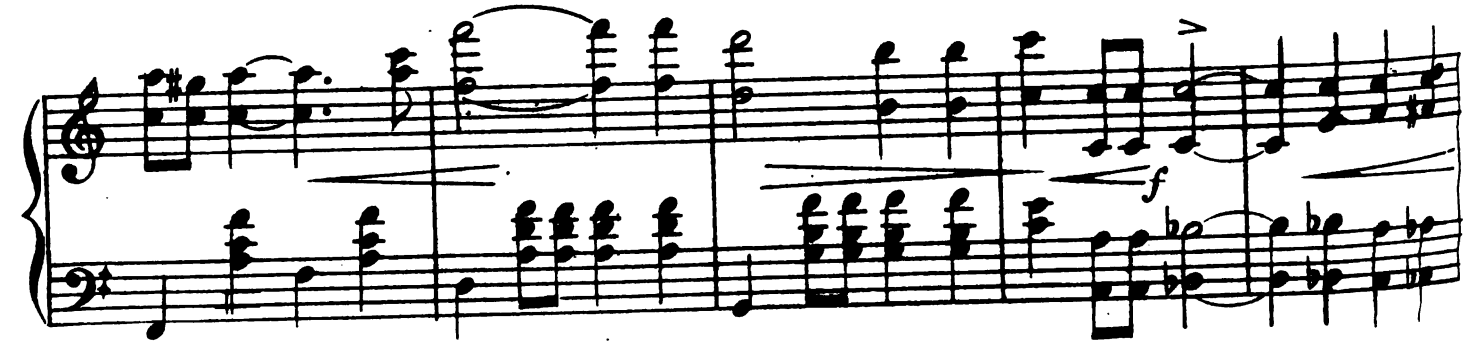
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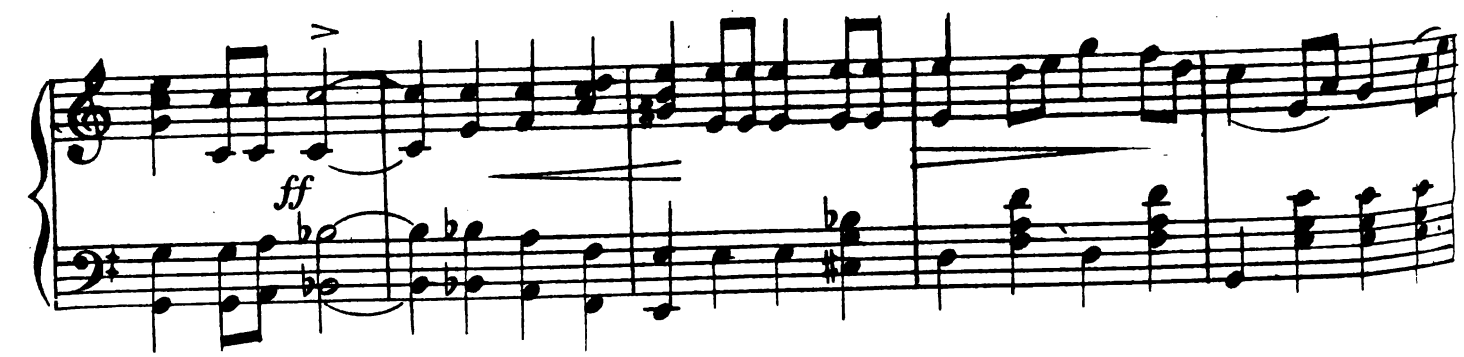
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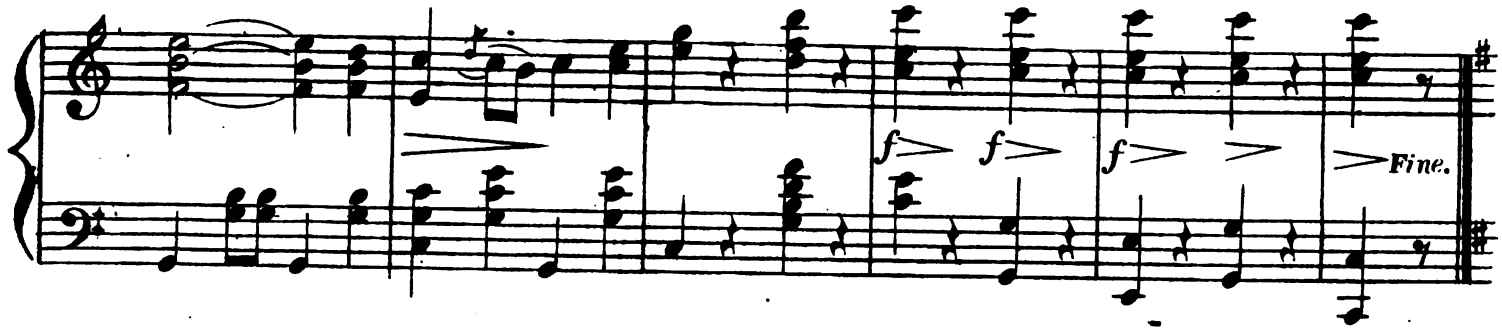

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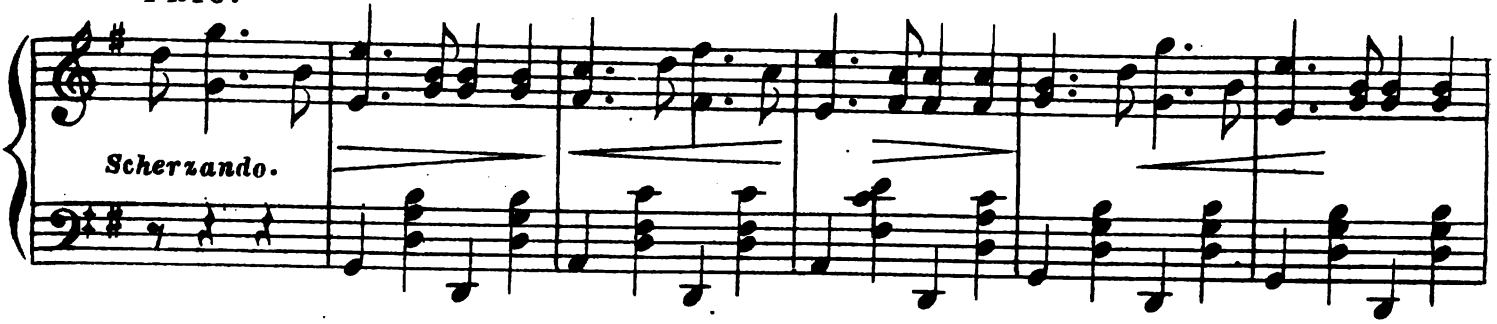
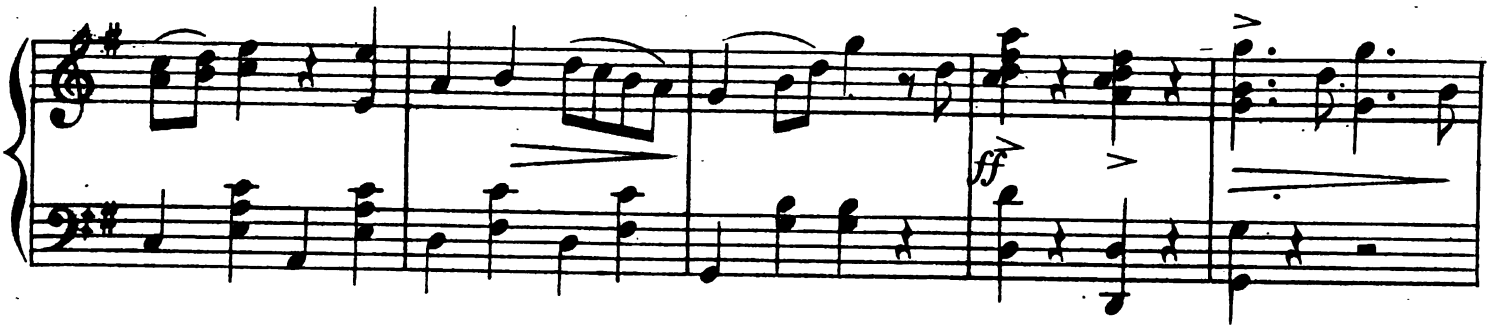
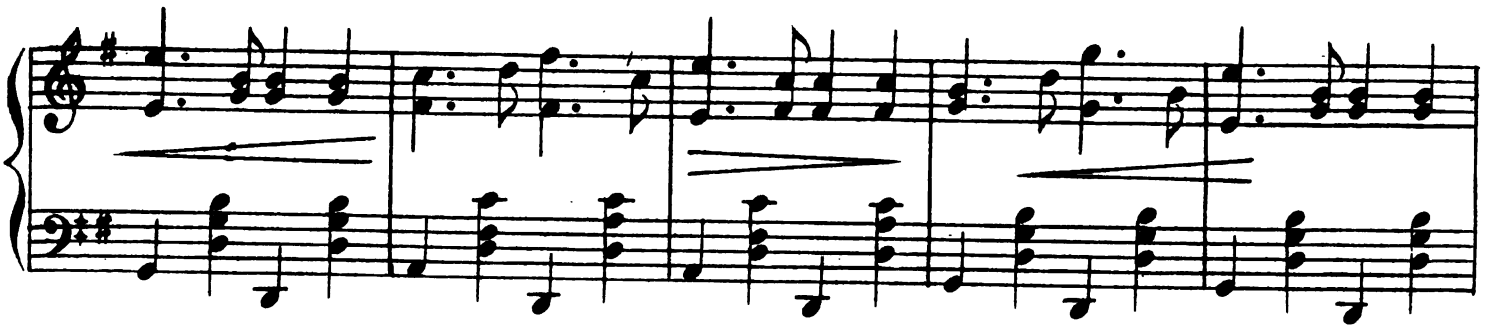
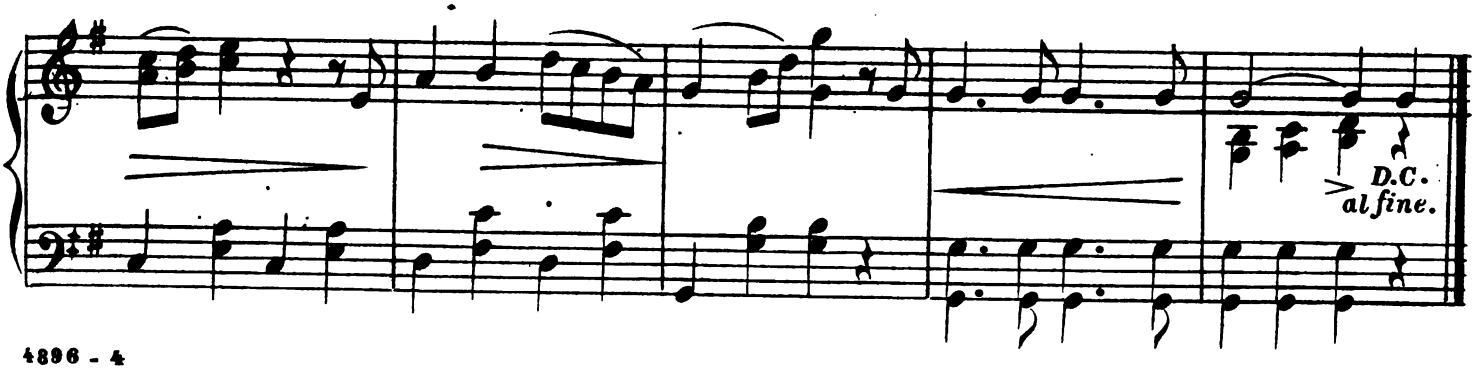








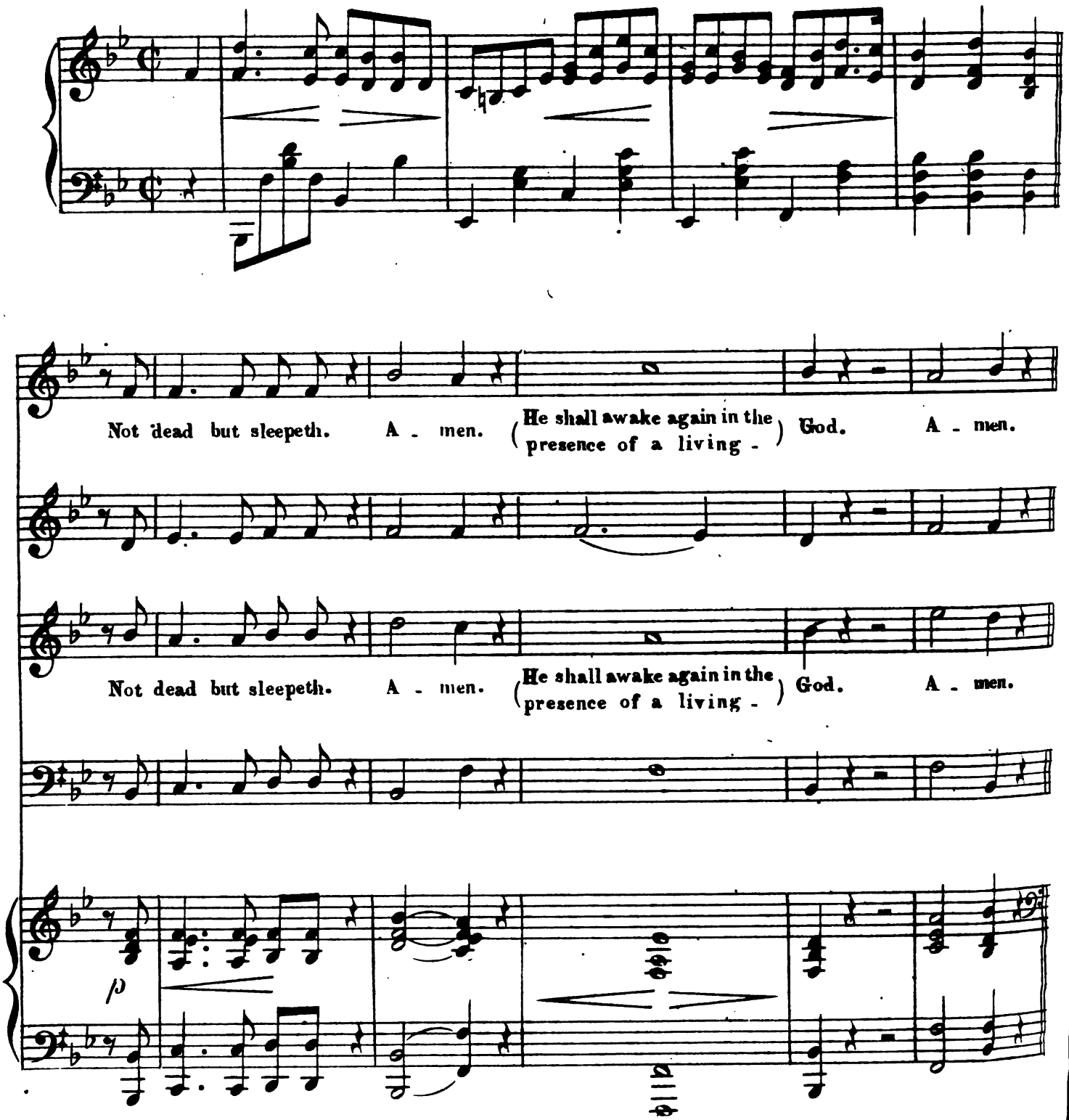
NOT DEAD BUT SLEEPETH.

QUARTETTE FOR FUNERAL, VESPERS OR CHURCH SERVICE.

MIXED VOICES.

Words & Music
by **C. A. WHITE.**
Author - "God in mercy hear our prayer."
" "I alone the Cross must bear."

Andante.



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Bass Solo.

Mourn not, oh, weep not for death has no power.....

'Tis but a change to the an - - gels bright bower.....

Christ on the cross suf - fered pain and death for us

all..... 'Tis not death but sleep..... He will

Not dead but sleepeth. A - men.

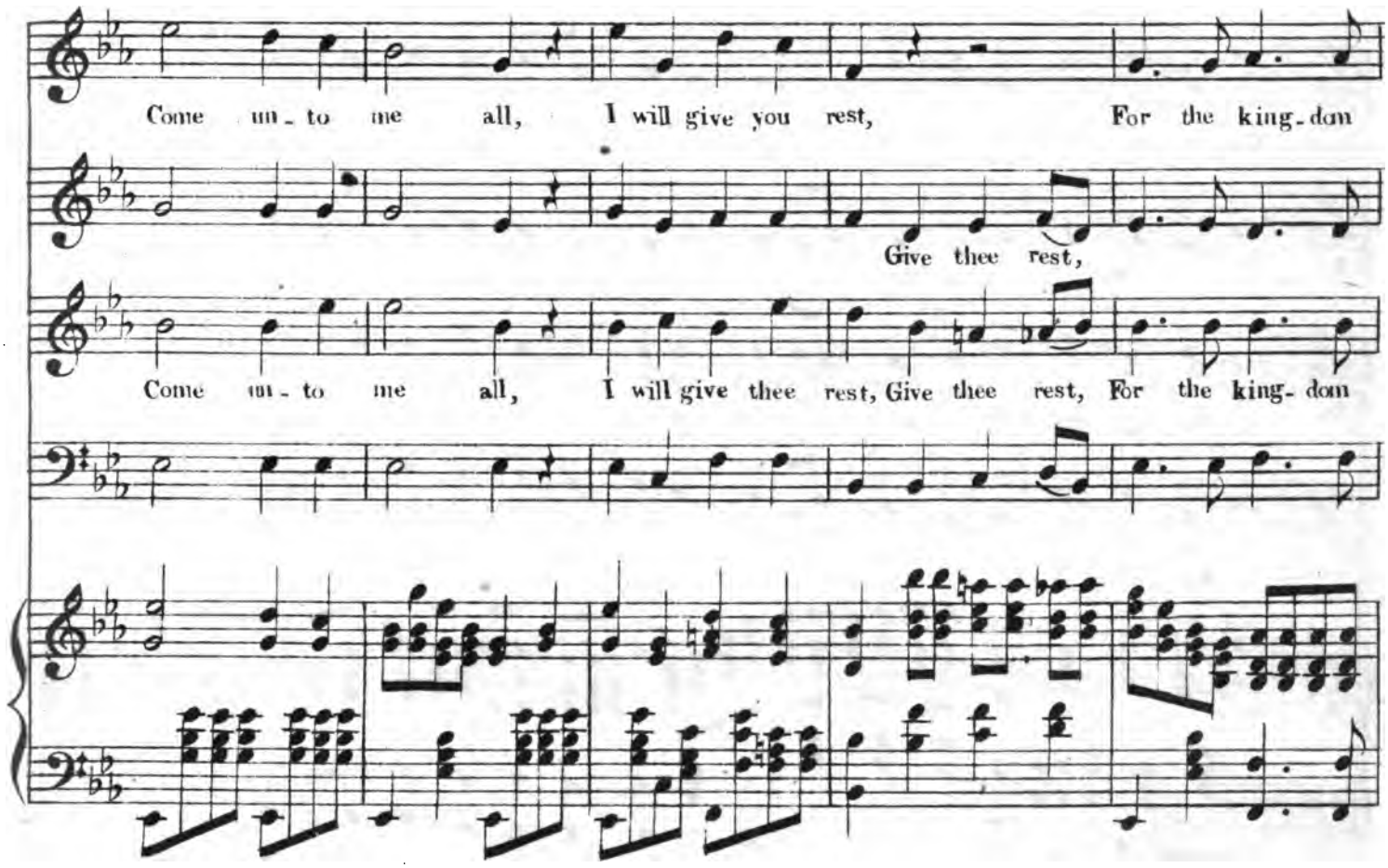
Not dead but sleepeth. A - men.

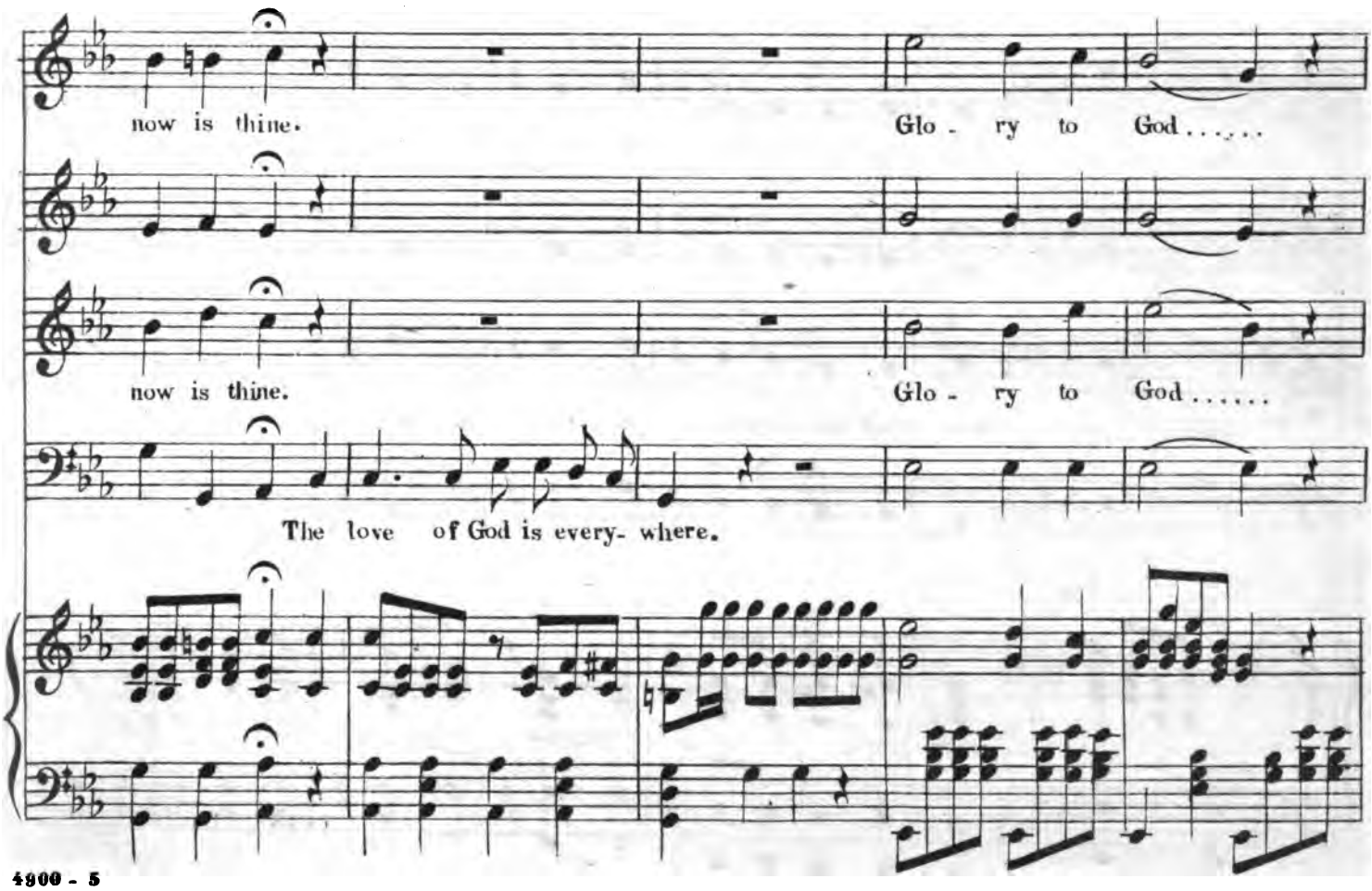
wake when the Fa - ther calls.....

colla voce.

(He shall wake again in the presence of a living) God. A - men.

(He shall wake again in the presence of a living) God. A - men.


Come un - to me all, I will give you rest, For the king - dom
Give thee rest,
Come un - to me all, I will give thee rest, Give thee rest, For the king - dom


now is thine. Glo - ry to God.....
now is thine. Glo - ry to God.....
The love of God is every - where.

Glo_ry now on high, Weep not for the lov'd one gone. For the soul can never, never

high, glo ry now

Glo_ry now on high, glo ry now Weep not for the lov'd one gone. For the soul can never, never

ad lib.

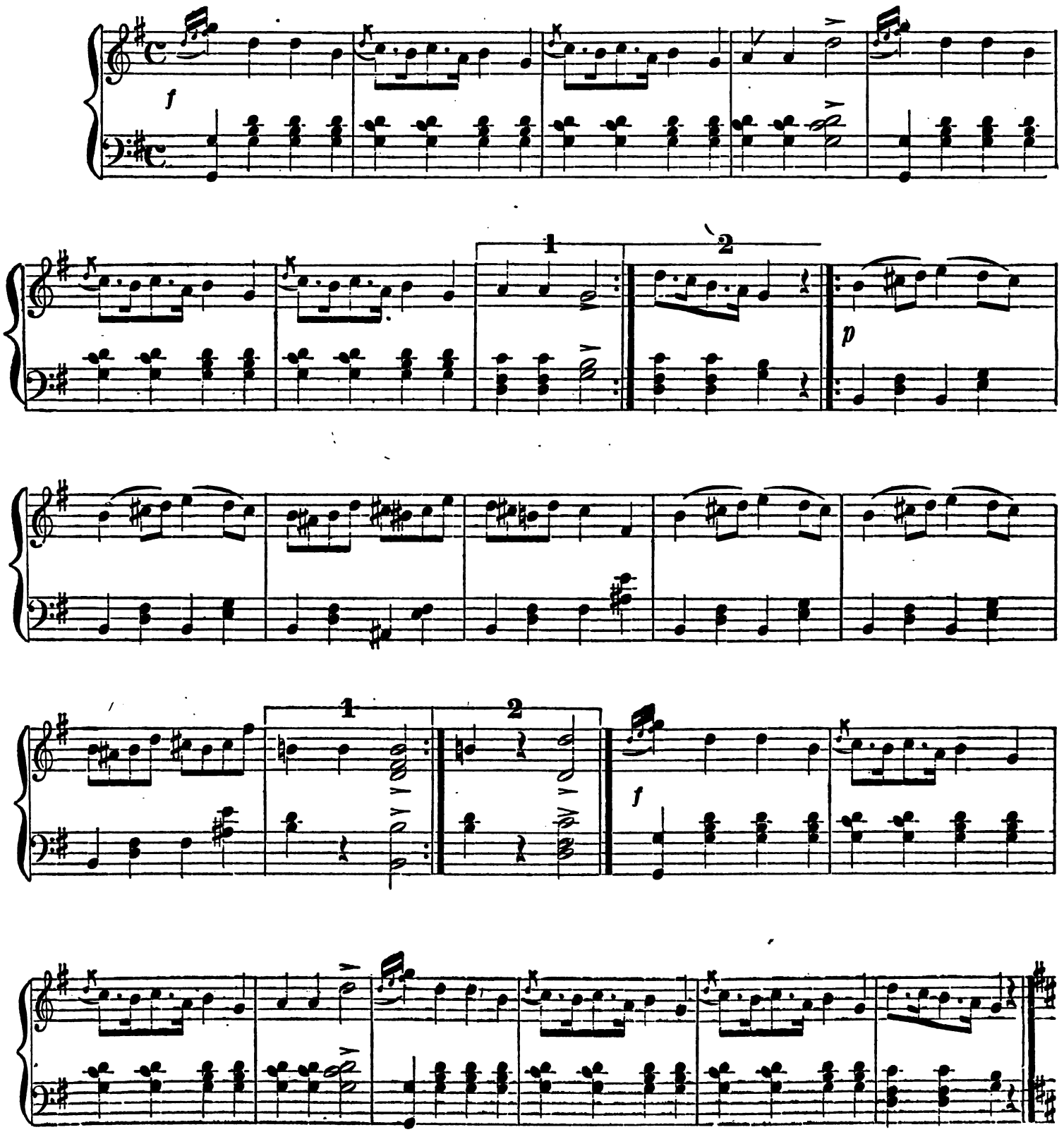
die..... Not dead but sleepeth A_ men. A_ men.

die..... Not dead but sleepeth A_ men. A_ men.

colla voce.

BELLS OF CORNEVILLE SCHOTTISCHE.

PLANQUETTE. Arranged by T. O. EDMANDS



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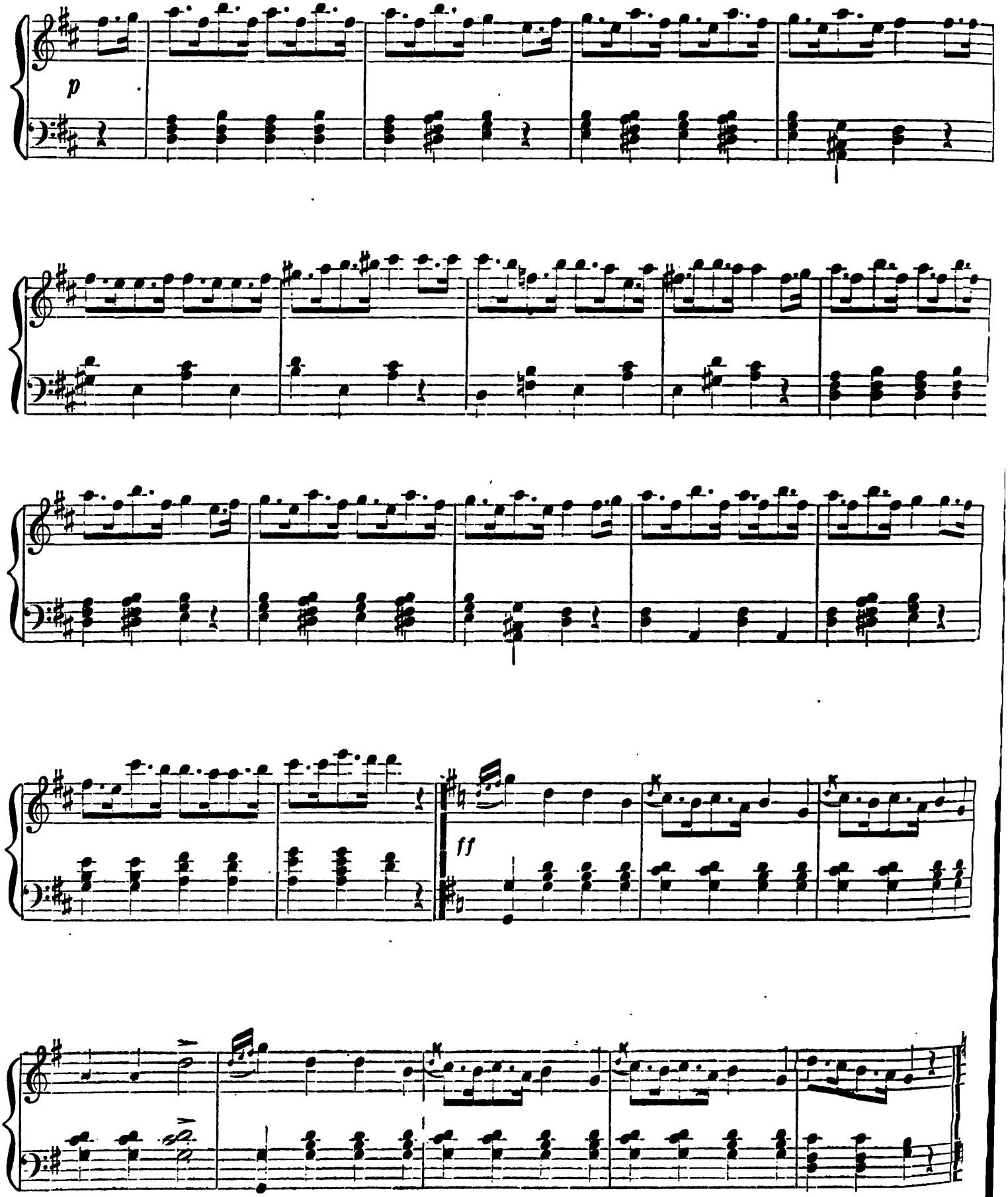
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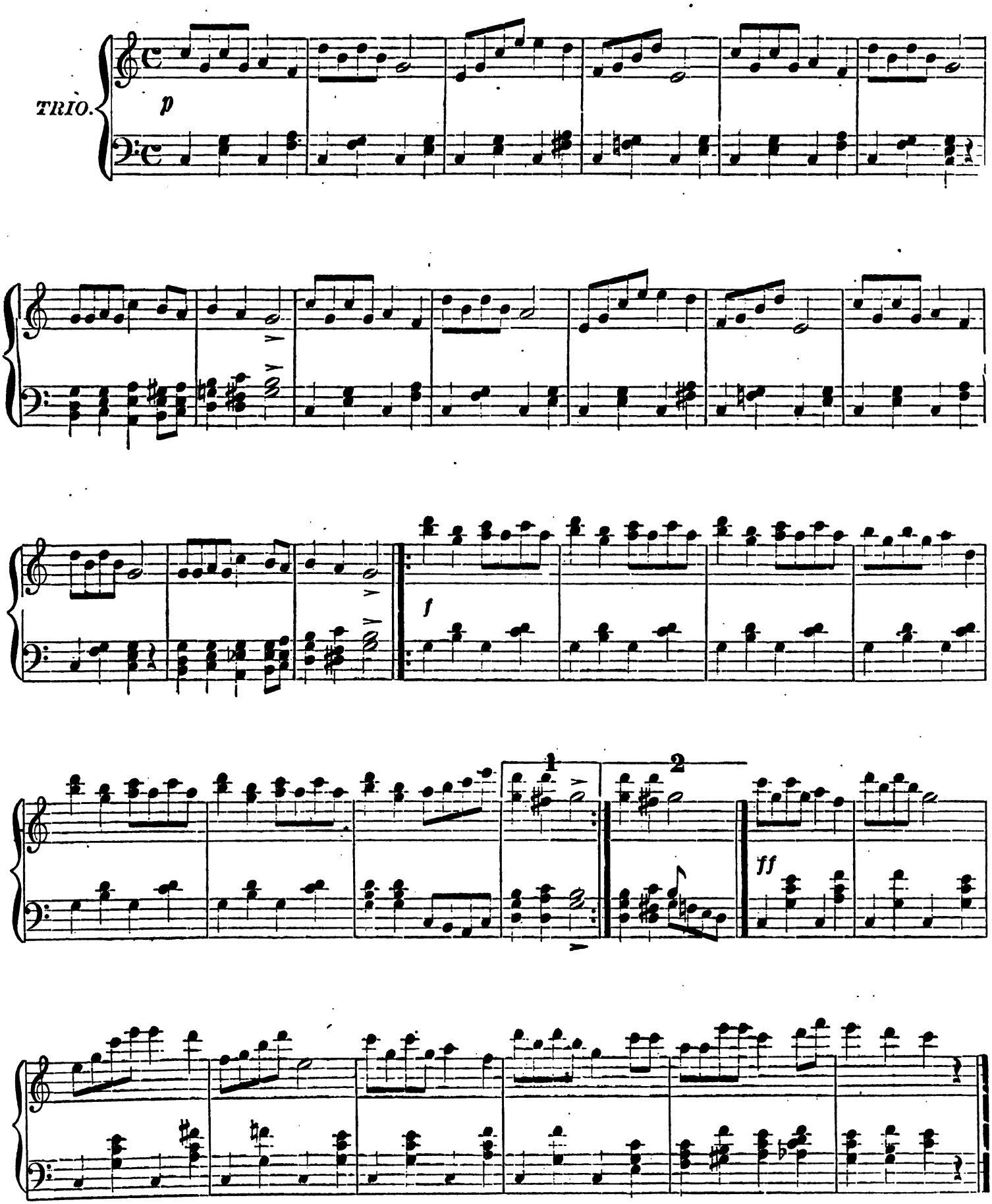
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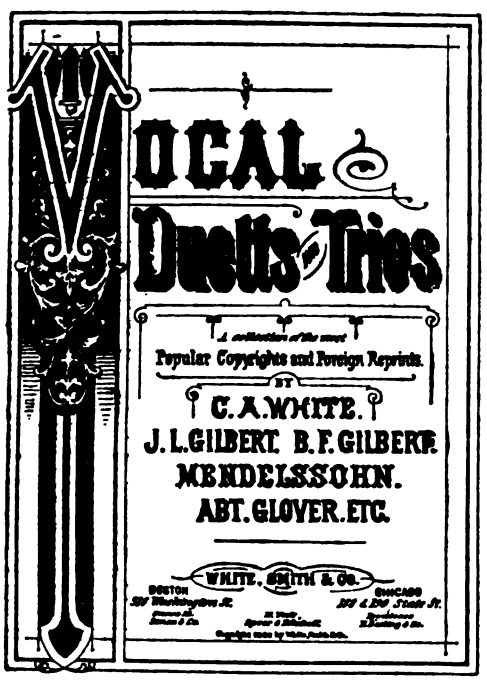

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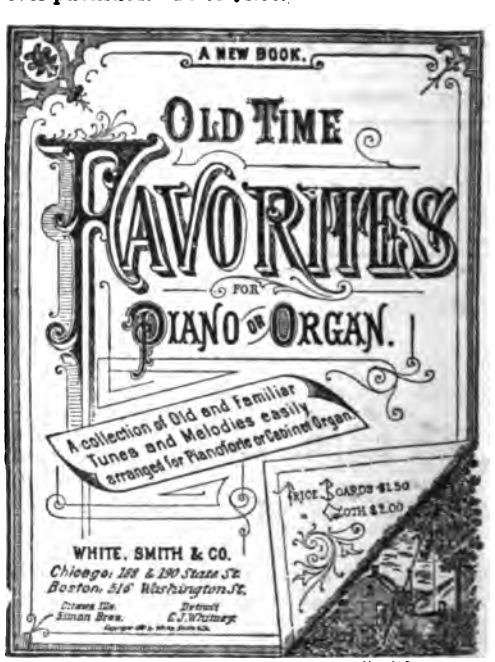

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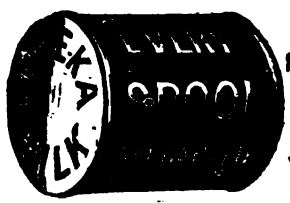

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With the music of the jingling bells we go

A charming, rollicking, dashing sleighing quartet needs to be heard to be appreciated.

TWILIGHT BELLS. G

MIXED VOICES IN F. MALE VOICES IN G

With joy and hope we listen to those twilight bells
Friends have gone that oft have listened
To the stories thou dost tell,
Yet, twilight bells, many joyous tales they tell

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FOLIO.

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☞ All articles in the FOLIO are original, and were written expressly for its pages, unless the contrary is stated in especial cases.

OSCAR WILDE, IN THE SWEET BY AND BY.

When the fools are all dead, Oscar Wilde,
And the fresh have no part of your scheme,
You can lie down in meadows of grass,
And enjoy there a crank's foolish dream. W.

"'All's well that ends well' may be a very good motto in its way," said Junior Alley, looking at a Chicago girl's foot; "but she ends altogether too well." And he wondered to himself how many centuries of Chinese fashion would be necessary to bring the foot down to a number six.

MARBLES.

A grave danger — death.

A sky-terrier — a cyclone.

A shocking fate — death by electricity.

"A Reverend Idle," — a minister on a vacation.

"A Book on Kissing" is advertised. A court-worn Bible, maybe.

Barrels boom. — [*New-York Commercial Advertiser.*] Hoop 'em up. — [*Boston Commercial Bulletin.*] Put a head on 'em.

What is harder to put on properly than a wet boot? — [*Boston Advertiser.*] A sanctified expression meanwhile.

For some time past the quaint old Pagan fashion that bracelets should be worn by men as well as by women has been gaining ground upon the continent. — [*London Telegram.*] Men do not take kindly to it, however, when the bracelets are put on by a detective.

"Concerning Women" is the title of a series of anecdotes in an exchange. Singularly enough, there is not a single mention of man; and yet if there is anything that concerns women more than men we have no knowledge of it.

"How to Travel," is a new book. But when a man hears the ominous growl of a bull-dog, and hears a rustle in the shrubbery, he has no time to take a book out of his pocket, and decipher by moonlight how to get over the fence.

Every few days we read in the weather re that "the storm centre is in the lake regi "is moving up the Mississippi Valley," statements, when the fact is that the sto is right in Washington. Why this prevai

WILLIAM WARREN.

TO WILLIAM WARREN,

ON THE OCCURRENCE OF THE FIFTIETH ANNIVERSARY OF HIS APPEARANCE ON THE STAGE.

For fifty years in sock and buskin thou
  Hast looked across the footlights in the eyes
  Of thy admirers, in the mimic guise
Of character now studied on the brow
Of Mount Parnassus seemingly, and now
  With Momus as Time onward fleetly flies
  On wings that soothe the soul while Sorrow dies,
And Laughter turns to fairer realms Life's prow.

We come as comes thy golden jubilee
  To do thee honor in thy home for years,
    Where thou in dignity hast done thy part
    To lift a calling dear to every heart
  Unwarped, and with our laughter — ay, and tears —
Our hearts in loyalty greet art and thee.

EARL MARBLE.

THE HUNGARIAN GYPSIES.

The New-York correspondent of the *Gazette* speaks as follows of this new sensation: "Just now we are having our souls torn by the strange, wild music of the Hungarian gypsies who are performing nightly at Koster & Bial's. About the time of the Paris Exposition a band of these gypsies went over into France, and proved one of the chief attractions at the gay capital during that season. People who could afford it had them to play for their dinner parties, and it was as much the thing to have Hungarian gypsies with dinner as it was to have wine. I heard of some wealthy persons who took a band with them on their travels. This did not take as much money as one would think. They asked very little for their services, and they did not travel first class. Our traveled cousins, on their return to the 'States,' have raved over the music of these gypsy bands until we untraveled ones were almost tempted to visit Europe at any cost to hear it. But waiting brings its reward. The gypsies have come to us. They are genuine Hungarians, and are a picturesque looking lot. Some of them look like pirates; others like poets; all are very dark and unshaven. A friend who heard them abroad says that these are not the same men she heard at Nice and Aix-les-Baines, with the exception of the cymbal player, Joseph Horveth. He is the same who won such praise during the Exposition. The cymbal is an instrument made with a succession of tightly drawn wires, and played upon by pieces of whalebone bound around with raw silk. The music produced by this combination is not unlike that of the ancient harpsichord. I like it better as part of the band than as a solo instrument.

"One would have to be a poet to do justice to the music of these gypsies. It is something that we in America have never heard before. It is the genius of music, — the native, untaught music of a wild, romantic race. The manner of playing is as characteristic as are the melodies. They play along quietly enough for a while, when suddenly their instruments seem bedeviled, for they rush and tear, making a perfect whirlwind of music. It is said that they play entirely by ear; but this seems impossible from the correctness of their interpretation of operatic music. Again, I should think it might be true from the curious way they have of mixing up their national melodies. A word from the leader, and they will give a bit of this or that, fitting them in with the greatest skill. I regret to say that they do not confine themselves to gypsy music, but give the overtures to operas, and other selections that we can hear better done by our own orchestras. The Spanish Students fell into this error of taste when they visited this demoralizing country, and gave us "Babies in the Block," and other songs of the street. In their own music these gypsies are unapproachable, as I should think to have them play for dancing would be about as delightful a sensation as society belles and beaux could well imagine."

IT RUNS IN THE FAMILY.

London *Figaro* gives an account of a strange freak indulged in recently by Jeanne Bernhardt, remarking that "eccentricity would seem to be general in the Bernhardt family." The following describes what did and did not take place: "The very same week that Madame Sarah was acting so strangely at Blackpool, her sister Jeanne made her appearance at Bordeaux as *Dora* in Sardou's play of that name. The house was full, and the first act passed off with *eclat*. It was noticed that Miss Jeanne was nervous, but she was loudly applauded when the curtain fell. In due course it was raised for the second act, and the call-boy went to summon *Dora*. But she was not to be found. The theatre was searched, but without result — there was no Mdlle Jeanne in it; and at length, in despair, the manager had to go on and explain the state of affairs, and offer to return the money at the doors. As there were about twenty-five hundred francs in the house, this was more than a little hard on a provincial manager. Naturally the worst was feared, and when up to midnight it was found that Mdlle. Jeanne had not reached her lodging, the manager was about to let the police know, when suddenly the mystery was explained by the appearance of the missing actress, shivering with cold, and in a high state of nervous excitement. It came out then that directly the first act was over she had gone round to the stage door, found the concierge, borrowed a shawl and bonnet from her on pretence that she had forgotten something and must fetch it, and quietly slipped out into the street. She had then hurried home, changed her things, and again sallying out, had ridden in a carriage to the *quais*, and had there been walking up and down until the time when she returned to her lodging. Asked to explain why she had so acted, she declared that she had been overcome by a feeling of terror, and was literally unable to stay in the theatre. She was awfully sorry, and hoped never to so offend again. She wrote next day, indeed, to the Bordeaux papers in a similar strain, and in the end, it seems, the good-natured Bordelais agreed to forgive her — of course, on condition that she never played them such a trick again."

A SAD TALE

OF HOW AN IDEAL GENIUS WAS CRUSHED BY A PRACTICAL TAR.

The festive painter sat him down
  Upon the sandy, wave-kissed shore,
Beyond the hum and heat of town,
  Where airs were sweet and gay galore.
He sat him down upon his stool,
  Which sank deep in the yielding sand;
And, while the winds were soft and cool,
  His thoughts were, oh! so blithe and bland.

He sketched the broad, expansive sea,
  And caught a slowly passing sail,
And he in transports worked in glee,
  Although no transports were in hail.
He drew the sea, he drew the sky,
  He drew the pier, he drew the yacht,
And with his raptured pose so fly
  He drew spectators he knew not.

A fat and fluffy salt was one,
A maiden on each tethered arm,
"My spurs," the painter thought, "are won:
The future has no dread alarm,

"For this old duffer he is rich,
And both his girls are gone on me.
Each one is fair; and which, oh, which,
Shall I beseech my bride to be?"

Up spake the fat and fluffy salt,
And laughed a loud and long "Ho, ho!
This vessel here, young chap, 's at fault,
And no such craft would ever go.

"No seaman ever rigged a craft
In such a way as is this here:
If Neptune ever at her launched,

And with his cane upon the sand
The fat and fluffy salt then drew
A vessel, while his dexter hand

And, as the maidens turned with scorn,
With grief his cup was running o'er;
And, never buoyant, but forlorn,

SAM LUCAS.

Sam Lucas left Boston on September 18, for Chicago, where he joins the M. G. Slayton Lyceum Bureau, having been engaged for the season of '82 and '83 as the principal in a new Jubilee organization of colored talent, and will appear here in November in one of the announced lecture entertainment course. Before leaving, Mr. Lucas had a rousing complimentary benefit at Paine Hall tendered by his numerous friends. At the conclusion of his engagement with the above bureau, he will return to Boston, and at once commence preparations to bring out his new sensational melodrama entitled "The Professor of Chores," written expressly for him by George Russell Jackson; and all who have heard it read pronounce it one of the best of its kind ever yet produced in this country, and if properly placed on the stage cannot help but make a hit and a decided success.

J. B. Pond has associated with him in managerial business Maze Edwards, who is a man of large experience as a manager, and well known to the public as having been for a long time associated with Henry E. Abbey as confidential adviser, and business manager of the Booth tour of 1881-2.

Genuine herbs are found in the country; their substitutes in the city. A city always has sub-herbs, you know.

Amateur poet: How to woo the Muse? Well,

OVER THE TORRENT.

Over the torrent, arm in arm.
The lovers go,
Pausing to watch the waters whirl
Madly below;
Pausing an instant only, while
Roar and rush.
Turn their thoughts from wild turmoil
To a home's dear hush.

Over the torrent of love they go,
With their gaze
Down in their passionate, turbulent hearts
Rushing craze,
Longing for home and peace and joy
These trials beyond,
Where all shall be pledged to blissful rest
By wedded bond.

The day was hot, the fish were shy,
And Sleep came by on noiseless tread.

Likewise the dog, who quoth, "As fish
Don't bite, I 'll take a bite instead."

PASSING SHAKES.

John T. Raymond seems to have been defeated "For Congress."

A pair of spectacles — "The Black Crook," and "Enchantment."

Anna Dickinson is at Honesdale, Pa. Getting sharpened up, probably.

Baby pianos are becoming quite popular. The man who will invent "piano" babies has a fortune in his grasp.

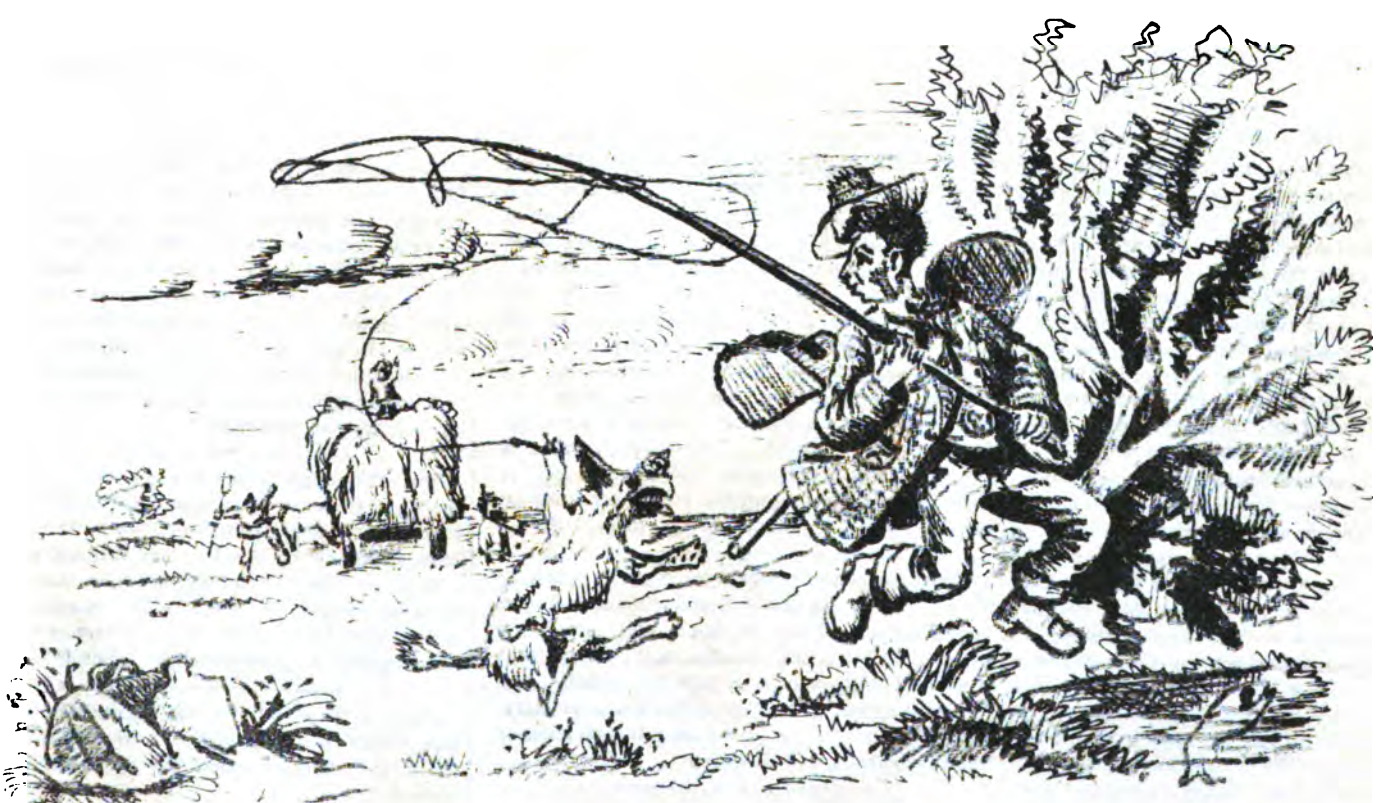
"Fourteen Days" is the title of Henry J. Byron's new play. Hope it will be fort'night enough not to be two week to succeed.

Gilbert and Sullivan's new opera is to be called the "Princess Pearl." It must be full of *pp* passages. — [*Lowell Courier.*] And have a purling flow of melody.

Give me a rest — the musician. — [*Exchange.*] After quavering a little, he finally found it on a bar. — [*N. J. Enterprise.*] Only [in a "measure." — [*Elson, Musical Herald.*] But you C he was sharp to note that. — [*Burlington (N. J.) Enterprise.*] For he did not wish to acknowledge himself beat.

"Do you buy your music by the roll?" inquired a young lady of the deacon's daughter. "Oh, no," she replied. "I always wait until Sunday, and then I get it by the choir." — [*New-York Commercial Advertiser.*] "I think," she added, a moment later, "it is enough for my brother Tom to buy his drum music by the roll."

The orchestra chairs of a Philadelphia theatre are adorned with tidies. This is done so as to make the men perfectly at home and give the women a chance to borrow a pin when they need it. — [*New-York Commercial Advertiser.*] Nonsense. They are for young men who go out between the acts to dry their mustaches on when they come back. — [*Philadelphia News.*] Now that we know what use is made of the tidies in New York and Philadelphia, we shall watch narrowly the Boston habits.



The angler from his snooze awoke,
And with quick energy agog

Bethinking him he had a bite,
He pulled, and caught — the luckless dog

ADELAIDE PHILLIPPS.

THE FOLIO.

With the present (November) issue of the FOLIO, we shall make a new departure, in keeping with the prevailing spirit of the day, and one to which a few pictures here and there during the past year have shown a tendency. With this issue we shall enlarge and still further embellish its pages, making a periodical that no lover of good music, entertaining reading, and clever pictures, can afford to be without. We shall enlarge our musical department, and give twenty pages of choice music, the best and most popular in the market, which would cost over our counters three or four dollars in sheet music shape. We shall also give more reading matter, and present eight pages of illustrations, printed from stone, among the pictures being one of William Warren, the favorite comedian of the Boston Museum, and the finest actor in his *roles* on the American stage today. Issued as this number of the FOLIO will be, about the occurrence of his fiftieth anniversary on the stage, this feature will be a most popular one. In addition to this, we shall give a full-page portrait of Lillie West, the popular artist in comic opera, Adelaide Phillipps, and a number of drawings, both humorous and sentimental, illustrative of poems and different phases of life.

These features cannot fail to be very popular ones, and will be followed in future numbers, while the FOLIO will be permanently enlarged to forty-eight pages.

Our aim is to popularize the FOLIO without making it trashy, and we bespeak the attention and patronage of the public at large who are interested in such a journal as we are making.

We shall print a somewhat larger edition than usual, but would suggest to newsdealers and patrons that early orders will be desirable, as we print direct from the type now, and shall not reprint.

Thanking the public for the very liberal patronage extended to the FOLIO in the past, and for the increasing good-will constantly shown it, we call renewed attention to this monster illustrated issue.

We do not increase the price. It remains the same — 15 cents single copy, $1.60 per annum, with premiums.

ADELAIDE PHILLIPPS.

The news of the death of Adelaide Phillipps has been received, by the great mass of the American people, with a feeling akin to that of personal sorrow. Worshipers at the shrine of vocal art mourn her loss as that of the greatest contralto singer claimed by America as her own; but, in addition to that feeling, there existed another one of proud ownership in the hearts of the great democratic multitude, who have, possibly, little genuine appreciation of music from the higher realms of melody, and even less of the supreme claims of art, but who love a clean and irreproachable character in a great artist, and frequently give undue prominence to the character. But in this case both the artist and the woman were worthy of all the praise bestowed. Miss Phillipps was born at Stratford-on-Avon in 1833, and came to this country with her parents when about seven years old. Her first public appearance was at the Tremont Theatre in 1842, when she personated several characters in a little comedy, and danced a hornpipe. The next year she appeared at the Boston Museum in a similar capacity, and continued for some time there to dance between plays, the general custom in those days. When Jenny Lind visited America in 1850, Miss Phillipps was taken before her, and sang with such success that she advised her to go to Europe, and study, which she did with Jenny Lind's teacher. She made her debut at Milan, Dec. 17, 1854, as *Rosina*, in "The Barber of Seville," making a great success, singing afterward with flattering success in Paris, Madrid, Havana, and in America, *Azucena* in the then new opera of "Il Trovatore" being a favorite character. Some of her equally great triumphs in America have been in oratorio with the Handel and Haydn Society. In 1879, Miss Phillipps joined the Ideal Opera Company, then being organized by Miss Ober, and has given fine form to the contralto creations of Gilbert and Sullivan and Von Suppe. Her last appearance in Boston was at the Museum in November, 1880, at Mary Beebe's benefit, and her last appearance on the stage was at Cincinnati in December, 1881.

Fanny Davenport sends to the New-York *Mirror* an account of her sister Blanche's opening with her own opera troupe in Boulogne a short time since. She had a fine reception in "La Traviata," receiving eighteen calls before the curtain, and met with splendid success. After a tour of Italy, Miss Davenport will go to all the principal cities of Spain, Australia, and Germany.

George S. Knight and his wife will go to Australia next season.

The hangings for one of the scenes in Laura Don's play, "A Daughter of the Nile," recently given at the Standard Theatre, was made up entirely of cashmere shawls. Miss Don, who played the roll of the heroine, in one scene made a charcoal portrait of her lover, and in another scene assumed the position and similitude of a marble statue. In addition to writing the drama, enacting its chief character, and superintending the rehearsals, Miss Don has made all the sketches for the scenery and costumes.

The *Transcript* very severely but justly remarks, "Clarence King has never been heard of heretofore as a musical critic, but he is reported from London to be about to slay Wagner, proving him to be 'a poet under the delusion that he is a musical composer.' What is the magic in the rather sweet and pretty name Clarence that so often endows its possessor with 'cheek'?"

John E. Ince will "Come Again," he having had "Our Boarding School" re-written, with *Jeremiah Gimcrack*, that he made so funny, starred.

LOVE WILL ROLL THE CLOUDS AWAY."

This is the title of a new song, composed by Charles D. Blake, the words of which are by Earl Marble, and read as follows:—

Yes, Jamie! Love will roll the clouds,
Roll the clouds away!
How blest that you will be my own,
My darling, love, for aye!
When on the wild sea,
Far. far from me,
With danger about thy way,
My thoughts are of thee,
Yes, darling, of thee,
Are only of thee,
My darling, my own, for aye!

Ah! Love will ever roll the clouds,
Roll the clouds away,
Where hearts are true, and words are kind,
In merry roundelay.
My thoughts far away
With thee shall play,
And merry my heart shall be,
Awaiting the day,
When, darling, sweet May
Shall blossom for aye,
And life shall be full of glee.

Yes, Jamie, Love will ever roll,
Roll the clouds away,
For those whose lives are fair and sweet
With Virtue's modest ray.
Then blow, ye winds! blow!
A soft, sweet glow
Creeps down from a sky of blue;
And life then shall know
No hint of a woe
As happy we go,
With heaven scarce hid from view.

A HOME MUSICAL EDUCATION.

The question has often been agitated, and somewhat extensively discussed, as to the resources of our own country in the means for obtaining a thorough musical education. Twenty-five or thirty years ago this question may have been susceptible of but one correct categorical answer, as at that time we could not boast the possession of a single musical institution to which it was perfectly safe to intrust pupils from whom more than mere mediocrity was expected. Even then there were both institutions and teachers competent to render a satisfactory account of their labors to a certain extent, and develop such talent as was committed to them with greater or less proficiency, according to the natural abilities and industry of the pupil. Then as now, and at all times, everything was comparative, and competition, and musical development being only in its infancy, and consequently affording but few prominent specimens of advanced excellence, there was wanting that impulse of competitive emulation, without which there is no stimulus to long-sustained study and persistent effort. As time wore on, and our resources increased, the instances of individual excellence were also greatly augmented, and the struggle for pre-eminence among musical students became more general and energetic, keeping well up with the educational progression of the day. Thus, by the rule of demand and supply, the needs of the hour, as developed by the wakening spirit of musical progress, incited to still greater vitality by comparison with native excellence perfected in foreign schools, called for and received constant augmentations of our educational resources. So each year found us holding an advanced position in the race. This progress has been continued, and is still continuing, growing mightier each year, until today our possessions in this direction are scarcely second to any nation of the old world in vocal study, if not in the more extended domain of composition.

But while this progress has been going forward in our educational institutions, the spirit of appreciation of the fact does not seem to have kept pace with it, a sort of apathetic lack of observation being seemingly the ruling influence among all classes. Thus, while our facilities for the acquirement of a thorough musical education have been daily and hourly augmenting, until they aggregate a supply sufficient for all demands that may be made upon them at home, pupils and their friends still cast their eyes across the Atlantic Ocean and ignore the institutions which have been provided for them, preferring to follow the old track, now well worn from years of assiduous travel. This persistent course may be attributed in part to the very natural desire on the part of the young pupil to visit the old world, and thus combine pleasure and profit, gaining doubly in an educational sense. But when such is the motive it should be stated frankly and honestly, as it is by no means an unworthy one. The error in withholding such an explanation lies in the fact that it leads others to persist in the old-fashioned belief that "we have no good music schools in this country," and thus keeps alive that sentiment of depreciation which had a very natural and logical origin in the days of the paucity of our musical facilities. We do possess ample resources for development in this as in all other educational matters, and that American who by word or act tends to cast a doubt upon this fact, or bring our institutions into disrepute by practically ignoring their claims to excellence, is guilty of an act which is, to use no harsher term, eminently unjust and unpatriotic, and not in keeping with the true spirit of the age.

Among the great vocal artists of the present day there are many who owe nothing to Europe for their proficiency as musicians. And it is their proudest boast that such is the case, their patriotic pride in the progress of their native land being not only pardonable, but lending to their artistic excellence a new and interesting charm. If this be not the case, why do we hear it so often said of certain of our native artists, boastfully, "She was educated in our own country; she never went to Europe until she went there as an artist." This is a literal fact of one of America's greatest vocal artists, who was educated entirely at home, and at a time too when our educational resources in musical matters were not as extended as they now are. And this is not only true in this one instance of which mention is herein made, but it is equally true of hundreds of other cases which might be enumerated, were it at all necessary to do so in proof of the position assumed in this article. And yet, in spite of the many instances of successful home culture, and the overwhelming preponderance of the evidence in favor of the proposition herein set forth, we still hear, almost every day, the Rip-Van-Winkle statement, "America has no really excellent facilities for musical study; we must look to Europe for that." It is really difficult to conceive of a more dense state of mental somnolence than this, nor to account for it under any other hypothesis than snobbish mental impecuniosity. Even in Europe is the fact reluctantly conceded, that America, today, takes the lead in vocal matters, and exceptions to this general statement are not made deprecatingly of the representatives of our home institutions. This fact is earnestly commended to those of our nation, doubtless, who still think that "no good thing can come out of Nazareth." And why should there be the least doubt of this advancement, the least question raised as to our present ability to cope with all the educational problems of the age, artistic and scientific? Is there any other field of art unfilled, any question of science undeveloped, any problem of mechanics unsolved? Is there an educational or mechanical branch of industry in which the new world has not fully overtaken, if not outstripped, the old? Why, then, should musical science be the single exception to a rule seemingly so universal in its significance? Why should the science of music, which seems to come to our people as naturally as does the process of halation, be the one miserable exception to the universal law of progress? Why should we advance in all matters save in this one science in which all are so vitally interested, and toward which we all tend so naturally? The question will not bear logical analysis, but proves its own unsoundness by the mere statement of its premises, for merits it has none. We have made equal, if not greater, progress, in musical culture, with all other educational matters, and are as fully competent to teach this as we are all other sciences. Of this there can be no doubt, or question, and any one who chooses can easily satisfy himself by a very brief review of the situation, and a careful analysis of the several prominent musical institutions now in successful operation in various portions of the country, and a little inquiry into the abilities of some of the many really excellent teachers to be found in this city and elsewhere in our country.

As the FOLIO is not the organ of any particular school or class, this article is not designed as a means for advertising any particular institution, or of parading the peculiar abilities of this or that teacher, but is written in the best interests of musical development in our own country, with the immediate object in view of calling the attention of all who are interested in this matter to the general fact that, having every facility for the acquirement of a thorough musical education at home, it is wasteful nonsense to go abroad for it.

FRANK N. SCOTT.

There was a young actress named Clara,
Whose face was sweet — none could be fairer.
She appeared in "Aladdin."
Without any paddin',
And her slight limbs — oh, how could they bear her?
— [FOLIO.]

When next she appears in "Aladdin"
And wishes all hearts to gladden,
She'd better try the plan
Of sawdust or bran,
Or the bald-headed deacons she'll madden.
— [*Richmond Baton.*

Or desert such bad plays as "Aladdin,"
And leave them for Bridget McFadden;
And find herself blessed
When her { wrongs / limbs } are redressed,
And a darling, sweet gown she is glad in

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LAKE WINNIPISEOGEE.

Many hours to memory dear,
In silent watches of the night,
I've gazed upon thy waters fair,
With rapture and delight;
The stars their quiet vigils kept,
The moon in glory shone
In golden sheen upon thy face
Reflecting back its own.

And well across a little cove,
In ghostly whiteness seen,
A steamer — like a phantom — lay
Nigh a belt of woodland green:
Bereft of pilot, mate, and crew,
No light above, below,
Like a sentient being brought to bay
In the moonlight's gentle glow.

I've seen thy nature stirred in wrath,
Thy waters tempest riven,
And white-capped waves speed madly on
By a mighty spirit driven;
But soon a quietness sublime,
Would o'er thy breast instil,
As though the call Divine was heard,
Which echoed, "Peace, be still."

And far beyond in hazy blue,
The mountains grand and old,
Stand out against the summer sky
Like sentries staunch and bold:
Just as they stood in ages past,
They stand before me still,
And silent watch forever keep
O'er valley, lake, and rill.

Along thy rugged, rock-bound shores,
The red man's mark is found,
In many a footstep rough and rude,
In many an ancient mound.
No more the warwhoop loud and shrill
Resounds upon the trail,
The Indian sleeps the sleep of death
In many a nook and dale.

- George H. Rowe, in Granite State News.

WHAT SHALL WE DO FOR THE PEOPLE?

As the winter season approaches, the big souled corporations are laying their plans for the giving of concerts on a regal plan, and for the benefit of those whose knowledge of, and appreciation for music is believed to be perfect, and for those people who can afford to expend a certain stated sum for a season of philharmonic or symphonic concerts, and who, possibly, understand and appreciate the music they listen to. That is, of course, an open question, and one to which I shall not refer at present.

The past season witnessed no genuine reform in the method of musical education as applied to the People, — I do not mean the attendants at the philharmonic or other concerts, for they but represent a very small portion of the People.

The musical festivals, it was thought in New York, Chicago, and Cincinnati, would attract, not only the lovers of the divine art, but those who desired to become infatuated with it, and the musical Barnum, Mr. T. Thomas, was eloquent in his designs, and proudly boasted that the *People* would attend *his* festivals, and that they would be immense successes. But they were not. A large deficit in each case had to be made good. Either it was the fault of the music selected, the prices, or the conductor whose arrogance and shapely back keeps him before the public. There are directors in this country who can give T. Thomas points, but he won't acknowledge it. He gained his reputation when we were lacking in intellects which could grasp the question of the hour, and, being the only available person at the time, he was hoisted as the champion. Yet he has not always been a failure. His arrogant disposition led him to believe that he was the master, and that he failed, not because the people had become to dislike him, but because they did not understand or appreciate classical music.

Perhaps not, but Dr. Leopold Damrosch proposed a musical festival in New York recently, and it was a success. Thomas has lost his grip in Boston, and has been voted a failure.

But to the point. What have the musical festivals done toward placing good music within easy reach of the people? Do they serve to educate the people? and do they confer a lasting benefit?

I maintain not; for the people we want to educate in music are not those who have musical instruments at home, or who can go to the opera or the high-priced concerts whenever their fancy or love of display may dictate. It may be necessary to educate this class to the knowledge of the fact that "popular music" has come to stay; but the people we really want to get at are the "hard-fisted sons of toil." The men and women whose night and day labor swells the bank accounts of the lovers (?) of music, and materially aids them in passing a delightful summer on the mountains, at the seaside, or in Europe. They are the people I mean.

Let us, however, never despise the bridge that is the means of our making a safe passage over a turbulent stream. The workingman and woman have done so much for our rich let us return the compliment and do a little for them.

But the workingman does not appreciate music, say they. Is it so? Go on to the common any Sunday night when the band plays and see the workingman, his wife and children crowd eagerly around the stand to drink in the music so penuriously provided for them by the city. They seem to revel in another world for the time being, and their rough, uncouth spirits are subdued, while they return to their humble abodes all the better for the treat bestowed on them.

How can we educate this class of people? Not by insisting that they shall be fed on classical music. It is utter nonsense and flatulent bigotry to try and educate these people to that degree where they can reverently kneel and kiss the supposititious big toes of Bach, Handel, or Beethoven. They do not understand them, and what is more do not want to. The "exquisite mysteries of the intricate passages" is just so much unmeaning nonsense to most of them as it is to a great many other people who profess a love and have it not. Their natures not being cramped or warped by the discussions of old and new school followers, become sluggish and despondent when fed on the old masters, but whose feet, hands, and heart keep in motion to the merry, happy "go-around" of the popular music. This is what the people want; "jingle" if you will, but instructive, pleasing, and satisfying to them.

The musical festival will not give them what they want, the "old fogy" coterie cannot, and T. Thomas will not.

What, then, is to be done? It is impossible to give band concerts on the common every Sunday during the year — the city cannot afford it; and if it should increase the tax in order to attempt it we should hear a terrible cry from the classicists about persecution. Oh, dear, no! no one must be permitted to touch their pie, but they can eat that belonging to the poor man if they feel so disposed. Such charming consistency!

Now here is an idea for some of our philanthropists, — and some one at my elbow says the streets are full of them. Let them select a good band of twenty-five pieces, with a good conductor who is satisfied with a small corner of this earth, and does not want it all, and who will guarantee to make the most popular selections, and, with the aid of a good vocalist, give weekly concerts in old Faneuil Hall, at which the admission fee will be from ten to twenty-five cents. Let us see what the possible expenses of a concert of this character would be.

Twenty-five musicians at three dollars each,	$75 00
Conductor	15 00
Advertising 3 times a week in three papers,	18 00
Vocalist	10 00
Hall rent	50 00
	$168 00

Not a very formidable sum, truly, and I have no doubt but that the hall rent could be very sensibly reduced if the proper arguments were used. There are musicians who will play for three dollars a concert, and several good conductors can be got for the sum named. Now let us see what the possible income of each concert would be, basing the figures on an average attendance of one thousand people.

525 at ten cents admission	$52 50
475 at twenty-five cents admission . . .	118 75
	$171 25

That will leave a margin of three dollars and twenty-five cents on each concert given with this attendance, and in a season of forty weeks it would net the philanthropist one hundred and thirty dollars with which to exhibit his generosity by giving an additional concert free, or by instituting a permanent poor peoples's concert fund. There is no amount too small to begin with, and no amount too large to expend for the benefit of our laboring classes.

Think of it, ye philanthropists, and try it this coming winter, and the poor will rise up and call you blessed. FRANK DROWN.

WAGNER'S NEXT OPERA.

Wagner, writes M. D. Conway, from London, is now engaged upon a new opera — having already written the libretto for it — which is, indeed, religious, but not Christian. The subject of it is — Buddha. Having turned the ancient German religion and mediæval Christianity into artistic expression and beauty, this greatest living genius steps eastward for a new world to conquer. The story of the young Prince Sakya Muni is susceptible of far finer treatment than is given it in Edwin Arnold's "Light of Asia," even so far as the universal legend is concerned of his being removed to a religious life by seeing the objects his father had been warned to keep him from seeing, — a sick man, a man in anguish, a dotard, a corpse. The story of his disgust at seeing sprawling about the room in sleep the dancers he had admired by day will give an occasion for a grand ballet, and fine tableaux. But there is a Burmese version (I think) of the "Legend of Buddha" which has a peculiarly beautiful touch. When the Prince is flying from his father's palace to become a mendi-

cant the great demon Mara tries to dissuade him; having failed in that he summons his hosts to resist him. The Prince is alone; he calls upon all the holy names, the angels of heaven to help him, but none appear. Finally he invokes the Spirit of the Earth, reminding her that he had always loved the earth, poured libations on it, nor ever harmed any of its creatures. Straightway the radiantly beautiful Spirit of the Earth ascends; from her long locks she wrings out water in streams, the streams gather to a flood, which sweeps away Mara and his host. By which it is intimated that the Buddhism of Buddha was not an "other worldly" religion. Those who have witnessed Wagner's sacred operas will easily imagine the grandeur which such a legend would assume under his treatment. A minor European prince has built Wagner a theatre at Bayreuth, and insures him his pecuniary resources in order that he may give heart and soul to his art without his genius being lowered to cater for any purpose beneath his own. May we not hope that presently the fifty million of republicans in America will be as able to appreciate, and as ready to support a great art movement as a minor European prince.

A REMINISCENCE OF SIMS REEVES.

It has been my fortune to see and hear many good actors and actresses, but among all the entertainments and entertainers one performance stands out prominently. It was in London in 1867. Sims Reeves, the celebrated English tenor, was to appear as *Faust*. At that time Reeves had the sweetest male voice that sounded a note on the continent or among the British Isles. He is a character, warm-hearted, erratic, opinionated, and the most self-possessed man who ever warbled for the British public. On the night in question an "extra benefit" was announced, and *Faust* was "cut" to make place for the additional features. Reeves was not in the best of humor that night and his voice and action were criticised on all sides. When the curtain rang down on the final act the great tenor rushed to his dressing-room, and despatched a call boy for a noggin of ale, or six pennorth o' gin, or a pint of spirits, or a bottle of champagne, or some London Porter, or Bass's bitter beer, or some Dublin stout, or something else. Just what beverage Reeves obtained I never knew, but he primed himself with something and was noticeably under the influence of his potation when the time came for his song. It was "Good-by, Sweetheart," a song written for him, and one which he loved next to "Mary of Argyll." Before he stepped in view of the audience there was a long wait. "I'll lay a sovereign he will disappoint us," said a cockney sitting near me. Another thought Reeves had re used to sing for the extra benefit, and had left the theatre in a huff. We had about concluded that the tenor had deserted us, when he stepped into view. Slowly and with provoking coolness he sauntered down the great stage in the direction of the footlights. A roll of music was under his arm, and in six seconds every man, woman, and child in the theatre saw that Sims was putting on his white gloves. They were new gloves and tight-fitting ones; but the vocal pet of the English public was in no hurry. The three minutes consumed in straining, and pulling, and coaxing those gloves seemed like ten, and I never saw an audience more astonished or amused. When the first glove was in place and duly buttoned, they applauded. When the forefinger of the other hand was smoothly covered with kid there was more applause, and these demonstrations of good-natured appreciation were repeated as each finger was encased. Through it all Reeves seemed perfectly indifferent. Had he been standing before a mirror alone in his own dressing-room he could not have manifested less outward concern. The gloves on, he pulled down his waistcoat, and unrolled the music, cleared his voice, and motioned gracefully to the leader of the orchestra to begin. But three or four bars had been played when the tenor gestured with some impatience to the leader. "Stop! stop!" he said, "that instrument" (indicating one of the violins) "is out of tune." The leader, aware of Reeves's peculiarities, brought the prelude to an abrupt termination, and then the unlucky wight who held the violin took his chords from the leader, and tuned his instrument to the satisfaction of the great tenor. It was a funny scene, and through it all stood Sims Reeves as tranquilly composed as though he was attending a rehearsal in a provincial town. Such audacity and like mannerisms won for the great tenor a reputation which few outside of England can understand. The night in question, when everything had been adjusted to his satisfaction, Sims sang "Good-by, Sweetheart," and then came compensation. "I cannot leave thee, though I've said good-by, sweetheart, good-by." The lines were eloquent, the sentiment was impressive, the melody was perfect, and Reeves scored another triumph. — *Widett Gray, in Syracuse Sunday Herald.*

THE "ABBOTT KISS" AGAIN.

The musical critic of a Denver paper was out of town the other day when Emma Abbott appeared there, and as a consequence the sporting man was sent to the "show," with the following result: "As a singer she can just wallop the hose off anything that ever wagged a jaw on the boards. From her clear, bird-like upper notes she would carom away down on the bass racket, and then cushion back to a sort of spiritual treble which made every man in the audience imagine every hair on his head was a golden string of a celestial harp, over which angelic fingers were sweeping in the inspiring old tune of 'Sally, put the Kettle on.' Here she would rest awhile, trilling like an enchanted bird, and then hop in among the upper notes with a get-up-and-get vivacity that jingled the glass pendants on the chandeliers and elicited a whoop of pleasure from every galoot in the mob. In the last act she made a neat play, and worked in that famous kiss of hers on Castle. He had her in his arms, with her head lying on his shoulder, and with her eyes shooting streaks of galvanized love right into his. All at once her lips began to twitch coaxingly, and get into position, and when he drew her up easy like, shut his eyes, and then her ripe, luscious lips glued themselves to his, and a thrill of pleasure nabbed hold of him till the audience could almost hear his toe-nails grind against his boots. Then she shut her eyes and pushed harder, and — oh, Moly Hosses! — the 'smack' that followed started the stitches in every masculine heart in the house. She's a thoroughbred right from the start, and the fellow that takes in her kisses is more to be envied than the haughtiest monarch that ever squatted down on a gold-plated throne."

"William and Susan" will be produced during the spring engagement of McKee Rankin at the Boston Museum.

OLD MAN JOHNSON, ET SEQUENTES.

Old man Johnson came to town
  To sell his garden wares,
Stopped at a house, blew out the gas,
  And climbed the golden stairs.
— *Melnotte Tarheel.*

Arrived he could not enter in,
  The reason why 't was so:
The rules barred out those who had been
  Such utter fools b'low.
— *Harry Shellman.*

And now he may his folly rue
  As fool ranked number one,
In company with him that blew
  Into an empty gun.
— *Dr. Leigh Burton.*

And there they can on "rackets" go,
  And sharpen senses "keen,"
Where Biddies dance in burlesque show
  Who fooled with kerosene.
— *Marbles.*

And there, too, he will meet the man
  Who is deaf and dumb, alack!
Who took the fool's old promenade
  Upon a railroad track.
— *Melnotte Tarheel.*

And he who thinks to pleasure take
  By sailing down the bay,
Should boiler burst or engine break,
  Will join them on the way.
— *Meriden Recorder.*

And they will meet those little boys,
  All doubled up with colic,
Who entered on their heavenly joys
  On a green-apple frolic.

MARBLES.

The reason the *New-Jersey Enterprise* is such a good paper is because it is Bruced up so.

Kissing comes rather high to thoughtless people. — [*Oil-City Blizzard.*] Yes, but seldom higher than the lips.

A base burner — the Devil. — [FOLIO.] Somebody will smell Hades for that insinuation. — [*Fall River Advance.*] All right, if we do nothing worse than smell it.

A suburban journal considers lawn tennis "a perfectly harmless game, with an elevating moral tendency." Junior Alley thinks that is where it has the bulge on croquet.

A compositor became crazy because he could not find the glacial period that the foreman had ordered him to put at the end of an article. — [*Boston Star.*] This was *comma il faut.*

According to a recent decision in Iowa, a girl can retain any presents made her by a lover whom she afterwards discards. — [*Exchange.*] Excepting the presence of her lover, we suppose.

It is now claimed that the author of "Pilgrim's Progress," John Bunyan, was a gypsy. Quite probable; the gypsies are great pilgrims. — [*Chicago Cheek.*] But more of them are grim pills.

We know it's a Shem to mention it, but long before sugar-cured hog-flesh was ever thought of, Japhet doted on Ham. — [*American Queen.*] Yes, and Adam had a spare-rib in the Garden of Eden.

It is the abuse of drink against which the people should protest. — [*London Truth.*] And who abuses drink worse than the prohibitionists? They not only abuse it all the time, but abuse the people who love it. Something must be wrong.

FOLIO.

MUSIC, DRAMA, ART, LITERATURE.

"THE QUEEN'S LACE HANDKERCHIEF" will be produced at the Boston Museum early in the season.

FAY TEMPLETON is spoken of by the Louisville *Mascotte* as "the little witch." *The Mascotte* is about right.

THE BIJOU THEATRE, it is now hoped, will be ready for occupancy by the middle of November. Manager Tyler is very busy, but affable.

LAURA DON'S "Daughter of the Nile" would seem to be composed exactly of the material necessary to please those who tire of strong melodrama.

IT IS ANNOUNCED that "Sir Randal Roberts is to write a comedy for the Madison-Square Theatre, and to have it done by the last of November." That will be easy enough, if he takes it from the same source he did the *Advertiser* editorial.

CLARA LOUISE KELLOGG is said to displeased at the title of the "Fanny Kellogg-Brignoli Concert Company." This is very amusing indeed. What will Clara do about it? Did she "postpone" her marriage in order to obtain a monopoly of the name of "Kellogg"?

CHRISTINE NILSSON will be welcomed back to Boston warmly. She was always deservedly a great favorite here. She begins her tour at Music Hall, November 1, under the management of Henry E. Abbey, and will be sure of a rousing welcome, worthy her attainments and her fame.

HAWTHORNE'S newly discovered romance is being awaited anxiously by everybody, spite of George P. Lathrop's dog-in-the-manger growl. People are remembering the old sarcasm, "The only claim which Mr. Lathrop has to distinction is in the fact of his being Mr. Hawthorne's son-in-law."

TOWNSEND PERCY writes to White, Smith & Company, regarding their issue of "The Queen's Lace Handkerchief," as follows: "Allow me to compliment you on the excellence of the work. Mr. Elson's translation of the songs is a very good one, and the typographical appearance of the score is neat and exceedingly attractive."

A MR. HOYT is said to have written a new play which Willie Edouin has accepted. Commenting on the report, the Philadelphia *Item* remarks, "What Willie wants more than a new play is a new set of brains." The fact of his acceptance of a play by the author of two such terrible failures as "Gifford's Luck" and "Cezalia" would seem to indicate as much.

FREDERIC CLAY will write a cantata for next year's Leeds Festival on the subject of "Sardanapalus." We can only echo the remark of London *Figaro*, "How admirably Mr. Clay's talent will be adapted to a work which demands a good deal of Eastern coloring may be imagined." Indeed Mr. Clay's coloring is always good. In "Princess Toto," that exquisite work that went unappreciated by the public at large when it was given at the Boston Theatre, this merit of color was a striking one.

THE music critic who is merely a critic in the sense of picking to pieces another man's work, is a superfluous being.—[*Musical People.*] And does quite as much harm as the one who praises everything indiscriminately. The latter encourages weeds, and the former essays to scorch the ground of all growth.

HAGUE'S BRITISH OPERATIC MINSTRELS appeared for a week recently at the Howard Athenæum, closing with a sacred concert on Sunday evening, and renewed their old triumphs when at the Boston Theatre. We were particularly pleased that at the sacred concert all encores were responded to with the closing stanza of the song already sung. This, generally followed, would keep the encore business inside proper limits, besides being the more artistic course.

JOSEPH JEFFERSON, London *Figaro* suggests, has "presumably played out 'Rip Van Winkle.'" Not at all. Mr. Jefferson plays "Rip Van Winkle" for money, and "The Rivals," "The Poor Gentleman," and other standard comedies for the sake of art. "Rip Van Winkle" draws crowds everywhere, and the other plays only in especial places. The amount of it is, his *Rip* is a greater creation of art than he is aware of. He "builded better than he knew" when he created it. It is one of the few genuine creations that the people thoroughly appreciate, and will have. But Mr. Jefferson does not wish to be identified with one character alone. A very laudable wish. But it remains undeniable, that, fine as are his personations of other characters, his *Rip* is the "one touch of nature."

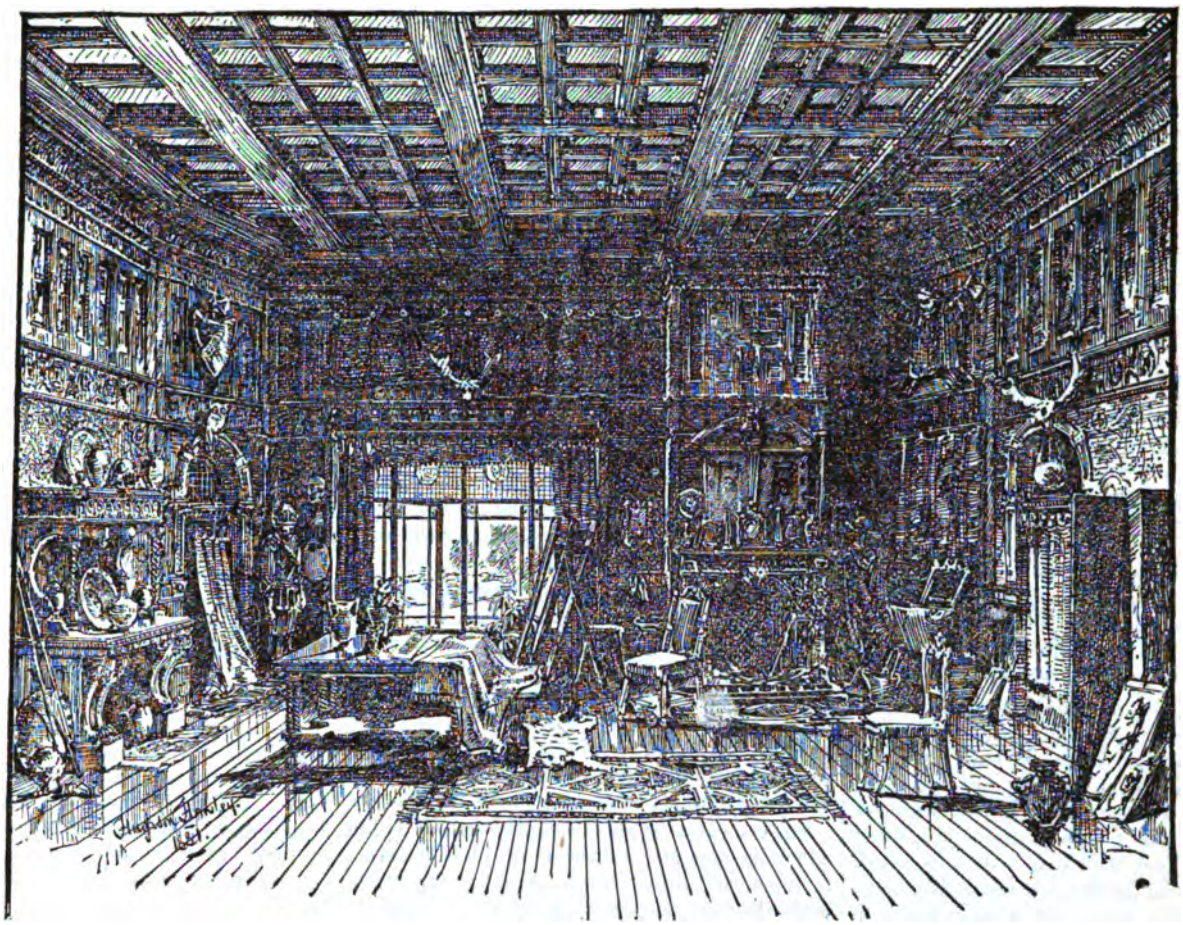
"YOUTH," as given at the Boston Theatre, proves to be the finest attraction of the kind that has been seen on the Boston stage. It is a strong play, full of action, and affording fine scope for stage mechanism and grouping of figures in striking tableaux, all of which, it is unnecessary to say, are seen to excellent advantage on this capacious stage. William Redmund, D. J. Maguinnis, Charles Kent, Frazer Coulter, Mrs. Barry, Grace Thorne, Louise Muldener, and others of the fine stock company, give a grand send-off to the piece in the way of dialogue and action, one of the finest bits of poetical realism, so to speak, being seen in the prison work-yard scene, between Redmund and Kent. "Standing room only" is the legend nearly every fair evening, and the piece will undoubtedly fill the house till the opera season.

A PAPER printed in New York, and styled *Byrne's Dramatic Times*, which is given a great deal too much to personal abuse, as we judge from the few numbers we have looked at, and which the American and New England News Companies refuse to circulate, we understand, for that reason, has been endeavoring lately to get itself advertised in our columns through its Boston correspondent. We would simply say that the paper is a disgrace to the profession of which it seeks to be an organ, and its Boston correspondent seems to regard blackguardism as sarcasm, and vulgarity as wit or humor. He is a mere boy when the dignity of criticism is concerned, and his irresponsible talk deserves only the cane or the lock and key that his principal gets in New York. No mud-throwing can injure us in the slightest, and we have too much sense of our own dignity to bandy words with a jail-bird or his hireling.

BALLADS are always popular. The New-York *Herald*, referring to Emma Thursby's recent concerts in that city, speaks of her as "among the very best of living ballad singers. Were Miss Thursby to confine herself to this class of music she could stand foremost among those who have graced the stage and delighted the public by the singing of the beautiful ballads and songs of different lands. It is not alone as honorable a position as that acquired in interpreting the music of the Italian opera stage, but it calls for mental qualities as well as a vocal excellence which are rarely combined in great singers." There is a continual call everywhere in musical circles for ballads. The *Herald* only echoes the demand. Will Miss Thursby heed the opportunity that is afforded her?

THE BOSTON MUSEUM is giving a series of presentations of the old and standard new comedies as the FOLIO appears, and giving them in the superb way in which they always are given at this theatre. After these comes the Warren testimonial on Saturday, October 28, the occasion of the fortieth anniversary of William Warren's appearance on the stage, when "The Heir-at-Law" will be given in the afternoon, and "The School for Scandal" in the evening, in neither of which play has Mr. Warren a rival on the stage today. It is not necessary to go into detail about this anniversary, it having been treated at such great length everywhere. Suffice it to say that the affair will be one of the most delightful that Boston has seen on the stage for many seasons, and it will in after years be a matter of pleasant history. "The Romany Rye," which has been running so long at the Princess's Theatre, London, and Booth's Theatre, New York, will be given with an especially brilliant cast, new scenery, novel effects, original music, and other attractive features.

MRS. LANGTRY appeared as *Rosalind* in "As You Like It" just before she left London, and the general opinion seems to be that it was an artistic success. London *Figaro* says, that, "from a purely artificial point of view, Mrs. Langtry's creation of the most picturesque of Shaksperean heroines leaves little to be desired. It has manifestly been studied, and well studied, under practiced guidance. . . . . The *Rosalind* of Mrs. Langtry is, in short, calculated to support the opinion of those who see high promise in the society belle who has adopted the arduous profession of the stage, but who now chiefly lacks development of her powers, better confidence in the amplitude of her resources, and increased experience." Another account says that her dress "provoked criticism, not to say disappointment, as an innovation in the character, being a sort of tunic reaching to the knees, with the customary contumatics." It is easy to understand that this dress would not please some of the young bloods more interested in anatomy than in art; but we are glad that she shows the courage she does in resisting tradition. The daughter of a duke skipping around in tights is the one drawback to the enjoyment of this superb play, and we are glad Mrs. Langtry has the sense to dress it as the daughter would have dressed it. If the young bloods prefer anatomy to art, let them go to the burlesque shows, where laciviousness does not, at least, elbow culture.



"ESMERALDA" proves to be a charming play, worthy of the run of over a year that it enjoyed at the Madison-Square Theatre in New York. It was produced at the Park Theatre in Boston on October 16, in precisely the same manner as in New York, and is being played as this issue of the FOLIO appears. The above picture represents the view of the stage at the opening of the second act. Annie Russell gives a beautiful representation of the shy country girl *Esmeralda* in the first act. Indeed, the entire cast is fine.

I. W. BAIRD'S MAMMOTH MINSTRELS opened the Windsor Theatre, under the management of G. E. Lothrop, the week beginning October 16, and did a large business, commensurate with their merits. C. H. Bortell has a grand bass voice, and sang, among other selections, C. A. White's "Committed to the Deep" in a superb manner, receiving encore after encore. The chorus effect introduced was especially pleasing. Herbert Leslie's "Mora Marie" was sung by another member of the company, and was received with strong demonstrations of approval. Billy McAllister's bone solo was hardly inferior to the best efforts of Swayne Buckley and Joe Murphy, the champions in their palmy days. The entire programme was a success.

WHISTLING, the *Phrenological Journal* thinks, develops the lungs, and that paper is idiotic enough to say, that "It is often remarked that the average girl is so narrow-chested, and in that respect compares so unfavorably with her brother. May this not be due in some measure to this habit of whistling which every boy acquires as soon as he arrives at the dignity of pants, and girls seldom do?" The *Journal* ought to be sufficiently well informed to know that a girl can neither whistle nor avoid becoming narrow-chested, and wear corsets, unless she has strong vitality. Corsets deform and cramp, no matter how loose. But the fools are many, and the few wise ones follow in their lead, in spite of their better judgment. And the *Journal* ought also to know that there is no such word as "pants," describing an article of wearing apparel; it being a vulgarity that is insufferable among gentlemen.

A SMILE which is not all a smile, but which first breaks into a gentle ripple, and frequently ends with an explosion, is a common occurrence, as we look upon the frisky lamb (if it be a lamb) represented in the "Musical Chat" heading of *The Musical Critic*. We forget all about the problem of how the thin-shanked shepherd supports those ponderous pipes of Pan with his hands so far removed from the heavy base, and our eye wanders off into the alleged middle distance, where the alleged lamb is rearing his hind-legs in the air, either in an ecstacy of delight, or else because his head is so heavy he cannot keep his body on a level with the fore-legs as a fulcrum. His companion has wisely given it up, and is lying on the ground with an all-broken-up expression about him that is very sad. These lambs are very lamb-entable. P. S. Provided, always, that they *are* lambs.

SPEAKING of Mrs. Partington, the Boston *Globe* remarks, "In her benevolent visage Benjamin P. Shillaber has long masqueraded, and he has had the satisfaction, or exasperation, of seeing his creation become so popular that would-be wits of every description seek the protection of her ample shawl and bonnet, and send out their pointless nothings under her name." How Hoyt must have winced if he read that!

THE TEXAS *Sunny Clime* recently printed an article criticizing the errors in grammar contained in a contemporary. That gives the racket dead away; showing that the blonde and brunette are Yankee schoolma'ams in disguise.

THE ITALIAN OPERA SEASON.

Colonel Mapleson's season began on the 16th of October at Academy of Music in New York, with "I Puritani," with Laura Zagury as *Elvira*.

In addition to Patti, the manager announces engagements with Paolina Rossini, last year's favorite, Filomena Savio (her first appearance), Mme. Dotti, Olga Berghi (her first appearance), Sofia Scalchi (her first appearance), Mme. Galass, Mme. Lablache, Mlle. Valerga, Mlle. Lauri, and Laura Zagury (her first appearance), sopranos; Signor Ravelli, Signor Bioletto, and Signor Clodio (his first appearance), Signor Mierzwinski (his first appearance), Signor Rinaldini, and Signor Nicolini (his first appearance), tenors; Signor Lherie (his first appearance), Signor Caravatti (his first appearance), and Signor Galassi, baritones; Signor Ronconi (his first appearance), Signor Monti, Signor Corsini, Signor Costa, and M. Durat (his first appearance), bassos. "Lucrezia Borgia," "Semiramide," "Etoile du Nord," and "Le Prophete," will be among the novelties produced, in addition to the old favorites. The company will appear at the Boston Theatre the last week in December. It is announced that negotiations are also in progress with the celebrated prima donna, Mme. Albani, who, Mr. Mapleson hopes, will make her *rentree* during the second portion of the opera season.

DRAMATIC COLLEGES.

The idea of a dramatic college, advocated so earnestly by the FOLIO something like a year and a half ago, eliciting responses and encouragement from various quarters, is growing constantly, and it will not be long before wonder will be expressed that a nation that is so largely composed of theatre-goers should have existed so long without a training-school of the kind. It should be remembered that the FOLIO was the first journal in America to broach this subject, and appeal for its practical recognition. Of course we are quite well aware that conservatories exist abroad on the continent; but the dramatic idea in teaching has little or no recognition, the notion seeming to exist, that, while teaching is required for musical development, dramatic growth will take care of itself, and follow music as a well-trained dog keeps close upon his master's heels. The faults of this pernicious idea are seen everywhere. In a great many cases where musical culture exists, dramatic expression is either weak and undecided, or strong in a wrong direction. Training dramatically would remedy this, and enable the professional attempt to please the public to occupy a far more commanding and successful position.

If we are told that dramatic fervor must come by instinct, we answer certainly, but only its possibilities. The instinct must be built upon, its best appreciation sought, and its inherent possibilities amplified to a thoroughly artistic degree of radiance. Those who believe in dramatic instinct unaided should wear their diamonds unpolished, and never go beyond the simplest use of language. Education is to the actor's art what polish is to the diamond, or poetry to every-day life. The American stage today is flooded with a lot of people of both sexes and all conditions, who have more or less of what may be termed dramatic instinct, which in many cases runs away with them rather than being under their control. The instinct is unguided because it has been uneducated. It constantly runs in wrong directions, because in certain phases of its action it is entirely undisciplined. It runs against the lance of criticism, because it is inexperienced, or oftener still, because its experience has been gained in a wrong manner. Think of the possibilities of Mary Anderson or Annie Pixley, two prominent examples of dramatic instinct without a paramount guiding intelligence, if they had had a schooling in their art. Now they carry the multitude with them. Then they might carry the cultured few without losing the multitude. Charlotte Cushman did not lose the great mass of the people because she commanded the adoration of the highest critics in America, or, indeed, in the world. But she was an exception. She was schooled, but in a school managed and taught by strong self-discipline, study, and observation. The trouble with too many actors and actresses is that they do not study; that is, they study only their lines, not their parts. They study in a certain disciplinary sort of way; but they do not observe, even in a desultory manner, which, after all, is the best and most effective kind of observation, if governed by intelligent self-discipline.

What is really the state of the stage today? We mean the stage at large. The exceptions furnished by the Boston Museum, Daly's Theatre, the Union and Madison Square, the Boston Theatre, and a few others, only prove the law that we contend governs at large. A few people here and here rise above the general level of mediocrity by the exercise of some personal peculiarity, or the crowding into prominence of some special feature or point, and forthwith a star or the nucleus for a combination is born. What is the result? Look over the country and see. We have peculiarities — excrescences if you please — instead of study of life and characteristics. The results are lamentable.

But the results are all pointing in one direction, — that of the inevitable school of dramatic action and expression that must come sooner or later. When we grow to excellence, the attainment is undoubted, and our foothold is too sure to allow the rabble to dislodge us; but if we leap with a certain dexterous agility or cleverness, we are there by a chance, and a luckless chance may loose our foothold, and even deny our return to the former vantage ground. In a dramatic school growths can be encouraged, and excrescences pruned, which will be a godsend indeed to the regular theatre-goers, which include no small share of the great American people.

Which brings us to another phase of this question. It is to the combination system we owe the ability of the people at large, removed from the area of the large cities, to see and hear the best people in the walks of music and the drama. Hence the combination has its uses, and is of great good. We only object to its overshadowing stock companies in the great centres of population where they are necessary to dramatic growth.

The revival of stock companies, already begun, will make dramatic schools all the more necessary in the near future. Steps are taken already toward their inauguration. London has taken the lead, not without a certain lukewarmness on the part of Dion Boucicault, but with the ardent encouragement of others of stronger ideas. Prince Leopold and the Duke of Albany have been heard from in Manchester and elsewhere, and a venture is about being inaugurated in London. All hail to it! It will be one of the London institutions we can copy with benefit.

We are not without a certain kind of dramatic instruction in this country; but it is unorganized, and not at all competent to deal with the problem as is demanded. The Madison Square Theatre, we believe, has, in connection with its machinery, a something of the sort recently established, under the guidance of Franklin Sargent, a recent dramatic instructor of Harvard College.

But all these features are only stepping-stones or guide-boards on the way. We want a grand dramatic school, which shall be a school and a theatre alike where the advanced pupils shall be giving entertainments constantly. A school of emulation and of the growing culture possible in such an organization, once established, will not only be imitated immediately in all the great cities, and give excellent entertainments as well as instruction, but will be a money-making investment generally, and give us a more finished class of actors.

Such an organization is especially feasible in the presentation of operettas. With the growth of this class of entertainments there is seen a lamentable lack of people competent to take part. The variety stage has been literally robbed of everything available, and yet the demand is unappeased.

Another phase of this system would be the enlargement of the class of habitual theatre-goers. The old foolish prejudice would be allayed to a great extent, and new and fresh singers would be available in direct ratio with the swelling of attendance at dramatic or musical entertainments. Let us have a dramatic school, well managed, on a firm basis, and its possibilities will be manifold.

MARBLES.

Come to stay — corsets.

Very odd things often happen in the even.

An early apple is generally a gnurly one indeed.

The man whose feet were put in the pillory had "Locke on the understanding."

Fannie: No, a skye-terrier is not so called because it is a heavenly pet.

Of all sad words of pen or tongue,
The saddest are these: "My withers are wrung."

No man has kissed Susan B. Anthony for thirty years. — [*Providence Transcript.*] Nor for thirty dollars either.

Little Darling: "Will I look well in a *fichu?*" Certainly. You have just the figure to look well in anything that fits you.

Paragraphers' wives eagerly adopted point-lace stockings. — [*H. C. Lukens.*] But their husbands will never adopt pointless jokes.

There is a town down South called Radishville. Lively place, we should think. Probably a great many people "pull up" there.

Button boots are moribund. — [*Fashion Exchange.*] Junior Alley says he had noticed that they were more abundant formerly.

Sorosis contains a great manny sorry sissies. Sorry for what? How can you ask? Sorry because they are not men, certainly.

"The Early Frost" is the subject of some verses by Ruthie Turner in a contemporary. Will Ruthie Turner attention to something warm?

Beecher calculates that ninety-five men out of a hundred lie every day. — [*Exchange.*] This would seem to indicate that Beecher is trying to get in with the majority again.

The printer does not wear much jewelry, although he is constantly handling "diamond," "agate," and "pearl." — [*Boston Commercial Bulletin.*] And putting the quoins where they will do the most good.

Patti chucks Emma Abbott under the chin and calls her "my darling little pet." We should be afraid to do that. — [*Norristown Herald.*] Afraid of whom? — Emma, her husband, or your wife? Be more explicit.

A writer in the *Agriculturist* asks, "What is wind?" He has evidently never listened to a congressional debate on civil-service reform. — [*Norristown Herald.*] Nor eaten a lot of peaches and watermelons that were not half ripe.

The Fort-Gratiot *Sun*, referring to the bright Louisville *Mascotte*, says, "On every page we see the ear-marks of that brilliant young writer, George Melnotte Grummond, who presides over the destinies of *The Mascotte* as associate editor." Is n't it a rather dubious compliment to see the "ear-marks" covering so much space?

It is supposed that a furniture dealer is a very char-i-table person. — [*Chicago World.*] Sofa very good. But don't you know he is a kind of a lounge-r too? — [*Bohemian.*] Table this now. Bedder not keep it up. — [*Philadelphia Mirror.*] Ottoman give up when a thing 's half finished? — [*Chicago World.*] Stand away! give us a chance. — [*Corry Enterprise.*] Don't rack our feelings. — [*Kunk'e's Review.*] We 'll sideboard this thing, dresser up, rocker over, and hatrack attention. — [*Chicago Indicator.*] The authors of such frightful puns should be placed on the stool of repent.

AUXILIARY NOTES.

Modjeska's stage wardrobe contains over a hundred gowns.

Marie Roze has made a great success as *Fidelio* with the Carl Rosa company in London.

Alfred Wilkie sang "Every Valley shall be Exalted," at Christ Church, Chicago, Sunday, October 8.

Marie Fries-Bishop sang in Brookline September 26 with great success, delighting a large audience.

St. Petersburgh will have Italian, Russian, and French opera, and German drama, the coming winter.

It is announced that Liszt has composed a new mass, which is about being performed at the Royal Chapel, Vienna.

James Alberry's new comedy, which has been accepted at the London Novelty, is entitled "April Showers."

T. P. Ryder has been engaged as organist for the "Star" course of entertainments to be given in Tremont Temple.

Annie Littlefield-Hart, of Boston, read at the concerts of the Musical Convention in Laconia, N. H., October 26 and 29.

Minnie Hauk will create the title-role of "Thusnelda," in Madrid and St. Petersburgh. She studied it during the summer while abroad.

The Boston Miniature Ideal Opera Company has been playing "Billee Taylor," and Harry Hamblin has made a hit as *Captain Flapper*.

The first of the fine concerts of the Boylston Club for the season will take place on December 13. Others will follow on December 18, March 7, and May 4 and 9.

Dr. Damrosch will give a series of orchestral concerts in the West during November, Buffalo, Cleveland, Detroit, Milwaukee, and Indianapolis, being included in the scheme.

"The Redemption" is pronounced, by the best-known European critics, to be the greatest work Gounod has ever accomplished, and will take rank with the few grand oratorios.

It is reported that Gertrude Griswold will go to Nice in January to open the new Casino with Italian opera, and to that end is studying the Tuscan tongue with unremitting pertinacity.

The second annual convention of the Green-Mountain Musical Association is being held at Swanton, Vt., October 24, 25, 26, and 27, under the direction of H. S. Perkins. Several solo artists will assist.

Marie Fries-Bishop (late professor at Smith College), vocalist and teacher of singing, will give lessons in vocal culture, and English, Italian, German, and French singing (Italian method), to single pupils or in classes, at 157 Tremont Street.

The *Transcript* says, "Mme. or Mlle. Zagury, who appears on the opening night of Mapleson's opera season as *Elvira*, in 'I Puritani,' is no stranger to New-York amateurs. She made her debut some fifteen or sixteen years ago, while still a young girl, under Maretzek's management, and wearing a good, honest English name, — Laura Harris."

The thirty-fifth annual convention of the Penobscot Musical Association was held in Bangor, Me., September 26, 27, 28, and 29, under the direction of H. S. Perkins, of Chicago. The chorus numbered about one hundred and fifty members, the quality being superior to that of several years past. Helen E. H. Carter, Gertie Edmands, and W. H. Stanley were the vocal soloists; Frank L. Crowell, pianist; and Edmands's Orchestra assisted. Mendelssohn's "Hymn of Praise" was rendered at the closing concert.

The Milwaukee Musical Society will give several orchestral works during the season, and, in addition, present the following for orchestra, chorus, and solos: "A Stronghold Sure," Bach; requiem mass, for mixed voices, Cherubini; "The Pilgrimage of the Rose," Schumann; scenes from "Faust," Berlioz; "Nanie," Brahms; selections from "Parsifal," "Die Meistersinger," and "Siegfried," Wagner. Three concerts will be given. This would seem to indicate a good degree of culture in Milwaukee.

Renaud Strauss, the musical critic of *L'Europe Artiste*, writes from Paris to *Music and Drama* that the management of the Grand Opera of Paris, and the Parisian public as well, are so well pleased with Lillian Norton's *Marguerite* "that they have intrusted her with the part of *Mathilde* in 'Guillaume Tell,' in which she will make her second debut. The debut of your fair countrywoman has been a very honorable one, and America should be proud of such a result brought on by one of her daughters. The applause she received did not come from the *claque*, but from a very enthusiastic audience, glad to appreciate talent wherever it may come from, whether from France, America, or Japan."

The Kent (England) *Argus* of September 2, said, "Mr. and Mrs. Atherton Furlong gave a high-class concert in the dining-saloon of the Granville on Saturday last, which was attended by a fashionable and fairly numerous audience. The various solos, duetts, and trios which were offered were all in accordance with the canons of good musical taste, and the vocalists generally were adequate to their respective tasks. With regard to Mrs. Furlong it may be stated at the outset that her personal appearance, good taste in dress, and modest demeanor go far toward securing the sympathies of her audience before they have even a chance of hearing her voice. If they cannot but admire her before she sings, they have still better reason to be pleased when she gives utterance to the sweetest melodies in pure and almost faultless soprano tones. On the occasion in question she appeared slightly nervous in her earlier efforts, but when she had overcome her first shyness she exhibited an artistic taste and power which fairly entranced her audience. Mrs. Furlong is singularly free from stage affectation, which remark also applies to her husband. This gentleman has a very sweet voice, and uses it with great discretion. He is not Sims Reeves, but, with a voice of similar quality, though not quite so powerful, he suggests irresistibly our greatest tenor.

J. H. Wiggin, the entertaining Boston correspondent of the *American Art Journal*, writes as follows regarding Jules Verne's and the Kiralfys' "Around the World in Eighty Days," and the probabilities: "Why does n't somebody take that story and make a new drama of it, retaining only the opening collar and the closing cuffs for unity's sake? There are unused scenes enough in it for a new dramatic structure. Now the plot jumps from India to California. What a chance for the acrobatic variety in the Japanese episode (at Yokohama, is it not?) where *Passepartout* jostles down the living pyramid, of which he is one of the underpins, by deserting his post when he sees his missing master in the audience. Then China affords such chances for pageantry. How would a Chinese theatre go as a show within the show? Once upon a time I had considerable Eastern experience in observing the Celestial theatre both before and behind the scenes. Indeed the first time I found my way into print was in a description of the Chinese Theatre. Some time I may be tempted to overhaul my log-book in this direction, especially if the flowery laundries continue to multiply in Boston, and the trade-cart — 'Chinese Laundry Supplies' — continues to be driven about by real pigtails." It is to be hoped that that log-book may be overhauled soon, as the correspondent's manner is adapted admirably to the descriptive.

"THE QUEEN'S LACE HANDKERCHIEF."

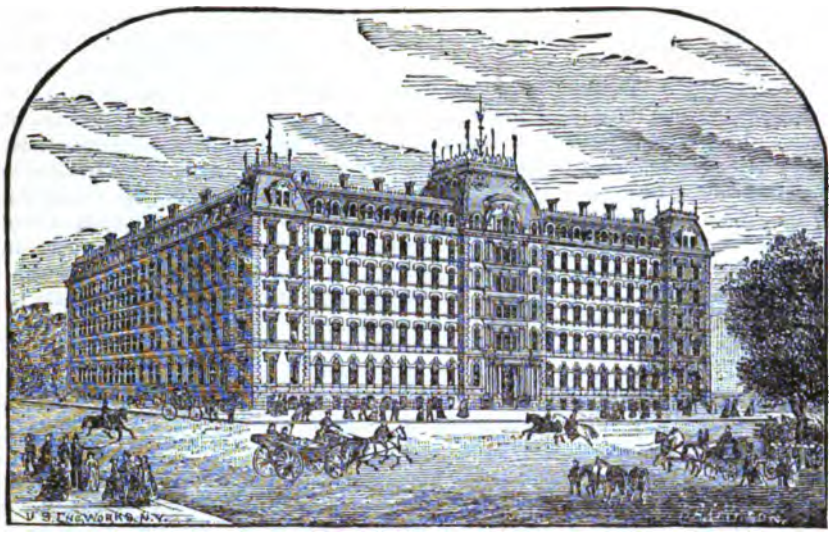
We give the argument of this opera below. It is from the pen of Townsend Percy, the well-known New-York *literatteur*, and author of several plays, who has the sole right vested in him by purchase to perform the opera in this country.

"The action of the opera takes place at the Court of Portugal, in 1570. The kingdom is ruled by the ministry, headed by the Prime Minister, who is in league with Philip II. of Spain, and to keep the power in his own hands he foments discord between the young Queen aged seventeen, and the King who is nineteen, and encourages the latter in all sorts of dissipation. Cervantes the poet, banished from Spain, is at the time a Captain in the Royal Guard, and in love with Irene, first lady in waiting to the Queen. These two befriend the young King and Queen, and desire to depose the ministry. Cervantes is appointed reader to her majesty, and her neglected, girlish heart conceives a sentiment for him, and she writes on her handkerchief 'A Queen loves you,' and placing it in the MS. of Don Quixote hands it to him. The book is seized, and, as Don Quixote is the Portuguese Minister of War, and Sancho Panza the Minister of Instruction, Cervantes is arrested for treason in libeling them. Irene and the King effect his release by proving that he is insane, and the faithful sovereigns ascend the throne and declare the Regency at an end. The Prime Minister then plays his last card, and hands the King the Queen's lace handkerchief, with the compromising words written on it. Cervantes is again arrested, and the Queen banished to a convent. Escaping from his guards, however, Cervantes joins the brigands, and they capture the Queen as she is traveling to the convent, and, disguising themselves as host and waiting-maid of a wayside inn, they serve the King who comes that way hunting, and explain all to him, the compromising handkerchief being declared a message sent to the King by his wife through Cervantes' friendly hand."

ANOTHER COMIC OPERA.

It seems to be raining comic operas. The back counties are beginning to be heard from. A correspondent of the FOLIO, writing from San Francisco, says, —

"Otumba" is the title of a romantic opera in three acts, just finished in this city. The libretto is by Hector A. Stuart, better known as the "South-Sea Bard," the music by Professor William Borchert, a graduate of the Conservatory of Music in Berlin. The scene is laid in Morocco, and abounds in strong dramatic effects; the music is pleasing, emotional and original, especially in the dramatic scenes. An instrumental rehearsal of the opera before a critical assemblage has warranted the opinion that it will create a sensation when staged. "EUREKA."



NEW HOME OF THE NEW-ENGLAND CONSERVATORY OF MUSIC.

We give above an engraving of the building which has heretofore been known as the St. James Hotel, but which has been secured by Dr. Eben Tourjee to carry on his great enterprise of teaching music and kindred arts. The conservatory system itself was first introduced into the United States by Dr. Tourjee, in 1853, at Providence, R. I. Some years later, in 1859, the Providence Conservatory of Music was chartered by the State, but the progress was so rapid, that enlarged facilities were necessary, and in order to secure these, the conservatory was removed to Boston in 1867, and in 1870, by special enactment of the Legislature of Massachusetts, the New-England Conservatory of Music was incorporated. From that year the institution has rapidly grown, both in public favor and in the estimation of the musical world, until it has outgrown its former location in Music-Hall Building, and the new site was secured. Altogether over twenty-eight thousand have been instructed in the various branches of music during the history of the conservatory, and it is now comfortably full. At present there are sixteen separate schools: A school for the piano; a school for the organ; a school for singing, formation and cultivation of the voice, lyric art and opera; a school for the violin, quartette, orchestra, and *ensemble* playing; a school for all orchestral and band instruments, and art of conducting; a school for harmony, composition, theory, and orchestration; a school for church music, oratorio and chorus practice; a school for training music-teachers for public schools; a school for tuning pianos and organs; a school for physical culture; a college of music; a school for common and higher English branches, and for those who are fitted for it, a college course in connection with the College of Liberal Arts, of Boston University; a school of languages, especially Italian, French, and German; a school for normal instruction, or instruction in methods; a school for elocution and dramatic action, and a school of fine arts. The officers of the corporation are Hon. Rufus S. Frost, president; Eben Tourjee, musical and general director; Richard W. Husted, secretary; Hon. William P. Ellison, treasurer; Ex-Gov. Alexander H. Rice, Ex-Gov. William Claflin, William O. Grover, Hon. Charles C. Burr, and J. Baxter Upham, M. D., trustees.

A high tenner — a ten-pound note.

MARBLES.

Queen Victoria is worth six thousand dollars a day. — [*Exchange.*] Is she? That may be her income, but she is not worth it.

The standard drink in Chicago is Old Crow. It set two Burlington travelers a raven. — [*Burlington (N. J.) Enterprise.*] Who was the other one, Bruce?

We forgot to mention, in our last grist of fashion items, that coupling pins are generally worn by railroad cars. — [*Oil-City Blizzard.*] A kind of safety-pin, as it were. — [*Chicago Cheek.*] Young man, look us in the eye. Where did you learn so much about safety-pins? — [*Oil-City Blizzard.*] Good gracious! does n't he live in Chicago?

THE MUSIC with this issue of the FOLIO will be found of especial interest and value, and will be found to be of greater variety than usual. Probably the selection that will be liked the most will be C. A. White's grand quartette for mixed voices, "World without End," which will fill aspiring hearts everywhere. Then there is a "Jolly Boys' Polka," at the other extreme of feeling, a "Black Mantles Galop," and several other selections. See what this would cost you in sheet-music form, and act accordingly.

George Edgar Montgommery writes to the *Transcript* regarding two recent productions in New York, "It is agreeable to add that 'Young Mrs. Winthrop" is the most charming, truthful, and naturally effective play that Mr. Howard has written. It is full of original observation, delightful humor, and real humanity. It is a simple play, unforced and unexaggerated, and worthy to be classed with some of Emil Augier's subtlest drama. The play was strongly acted, and made a very favorable impression. A few more American plays like 'Young Mrs. Winthrop' would induce us to look with respect upon American playwrights. At Daly's Theatre, on Tuesday night, another interesting and successful play was acted, and acted, too, with marked ability. This is 'The Squire,' which has been exceedingly popular in London, and which should be equally popular here. Mrs. Kendal gave a performance of extraordinary skill abroad in the character of the heroine; Ada Rehan gave a tender, winning, womanly performance of the part at Daly's Theatre."

Mapleson is enthusiastic about his new tenor, Mierswinski.

OLD ROBIN RUFF.

The following are the words of one of C. A. White's recent songs, a quartette for male voices entitled "Old Robin Ruff": —

There's Old Robin Ruff! he smokes and he puffs,
he smokes and he puffs, doth he.
He's funny, they say, he's happy and gay, and he
meets all his friends that way.
Swing around the circle while I shake you by the
hand,
Come join me in a bumper if you love old Gideon's band!
Hurrah! Hurrah! our troubles we will drown!
Here's health to all the ladies! drink her down
drink her down!

There's Old Granny Ruff! she gets in a huff for
want of her snuff and tea.
She's tall and she's thin, she pokes out her chin,
but a happy old pair they 've been.
Swing around the circle, and so forth.

MODJESKA has renewed her former triumphs in Boston. In tragedy of the heavy order she has not improved, her *Mary Stuart* having been weak, but in the lighter and more volatile phases of life she has improved wonderfully. In "Camille" and "Frou Frou" her emotional powers were especially pleasing and effective, her *Gilberte* in the latter play having been in many phases quite as good as was Sarah Bernhardt's. We were not prepared for her *Juliet*. We went with an expectation of being displeased. But we were not. From a good beginning she went on with surprising steps to an ending that was superb. The play of her beautiful features, her charming smile, her grace in every motion, stood her in fine play, and her *Juliet* will rank next to Adelaide Neilson's of late years.

"RIPPLES," Willie Edouin's new play, is condemned generally. The Louisville *Mascotte* pronounces it coarse. When Edouin was in Lydia Thompson's and Colville's companies, playing under the direction of a manager and a stage-manager with a strong, repressing hand, he was much more successful artistically than since he has attempted to play the entire circus.

"BIJOU," the play recently written by Mark Wol , of Boston, for the Corinne Company, was produced at Milwaukee on October 13 (lucky number!) and made an undeniable hit, especially in the parts taken by Corinne, Tony Williams, and Mark Sullivan.

SALVINI THE SUPERB will make his appearance at the Globe Theatre November 13. A renewal of his former triumphant career is a matter of course. His *Othello* will never be forgotten for its brilliant color and barbaric splendor by any one of appreciation who has seen it.

MAUDE GRANGER is at the Windsor Theatre, in "A Planter's Wife," as this issue of the FOLIO appears. She has always been a great deal of a favorite in Boston.

MAY DAVENPORT will be welcomed back warmly to the Boston Museum stage in "The Romany Rye."

"Perola," Gilbert and Sullivan's new operetta, is in rehearsal at the London Savoy Theatre.

C. N. Allen purposes giving three classical concerts in Chickering Hall, November 1, 8, and 13.

FOLIO.

BOSTON, MASS., NOVEMBER, 1882.

The Folio is the only musical journal in America which gives a full-page lithograph portrait with each number.

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All matters pertaining to the business of the FOLIO should be addressed to the publishers; to the editorial department, to EARL MARBLE, Editor.

OFFICIAL BULLETIN.

"The Romany Rye" is still drawing crowded houses at Booth's Theatre.

Stephens and Solomon have begun work on another comic opera, to be entitled "Black-eyed Susan."

J. A. Hills will give a series of "Evenings with Mozart and Haydn" during November. Particulars have not transpired yet.

The Niagara County (N. Y.) musical convention will be held December 19–22, under the direction of H. S. Perkins, of Chicago.

W. J. Florence will revive "Dombey and Son" during the present season, and play the part of *Captain Cuttle*, a role in which he has been very successful.

Louis Maas, the pianist and composer, has composed a symphony, which he calls "On the Prairies," and which, by permission, he has dedicated to President Arthur.

Edward Fabian read Tennyson's "Maud" at Dinsmore Hall, 158A Tremont Street, Thursday evening, October 5, assisted by B. M. Davison, pianist.

Frank A. Pelton will give another free organ recital at the Warren-Street Methodist Church on Saturday, November 4, at three o'clock in the afternoon.

Annie Pixley is singing "The Huntsman's Horn," C. A. White's popular song, with great success, wherever she appears, in both "M'liss" and her new play.

Organ-players should not fail to secure R. F. Raymond's "Themes and New Arrangements for the Organ," just published by White, Smith & Company. The price is $2.

Harry W. French is making a great success of his illustrated lectures at Tremont Temple. But two more are to be given — "Beneath the Himalayas," on November 2, and "Across our Continent," November 9. Eighty or more dissolving views are given with each lecture.

"The Queen's Lace Handkerchief" began to sell before it was presented or any parts of it sung in this country, from its reputation abroad, several dealers in the far West ordering from ten to twenty-five copies of the score. "The West is ahead yet."

Bach's "Mass in B Minor" is a very successful composition, having been given abroad at different festivals with great success, notably in London. It is just the thing for musical societies. Price $1, with liberal discounts to societies and the trade.

E. H. Perkins, of Taftsville, Vt., used "The Model Class-Book" in all of his singing-schools last winter, — six evenings every week. Never had a book that served him as well. Mr. Perkins will teach the coming winter in the vicinity of Newport, N. H.

The business transactions between White, Smith & Company, and W. F. Shaw of Philadelphia, were settled amicably, Mr. Shaw having expressed a willingness to do what was just and honorable in the matter in dispute, and there is now no misunderstanding or ill-feeling between the two firms.

Music teachers and others who do not reside where thorough musical instruction can be had, may take lessons in piano, voice, and harmony, from the New-York Music School by a well-tried system of written lessons, by mail, under the direction of George T. Bulling. Read advertisement in this issue.

James M. Tracy wishes his friends to understand that, notwithstanding he has so many scholars at Dean Academy, he has a few hours left in the city for private scholars, or will receive two or three classes, at conservatory prices. A limited number of concert engagements for classical or modern piano music will be accepted.

Those people who prate so much about the superiority of European editions of music should look at White, Smith & Company's stone editions of the operas of "The Black Mantles," "The Queen's Lace Handkerchief," "The Merry War," and the famous Mendelssohn's "Songs without Words." They have no superior anywhere.

The Fanny Kellogg and Brignoli Concert Company gave a very successful concert in the Roberts Lyceum Course at Music Hall on October 3. Both Miss Kellogg and Signor Brignoli sang well, the latter especially not having shown so much power combined with fine feeling for a long time as on this occasion.

"The Good Templar," by H. S. Perkins, is just the book for temperance gatherings of every kind, including gospel temperance meetings, the home circle, as well as being adapted to the order of Good Templars. Its several departments are as complete as can be desired. Send to White, Smith & Company 35 cents for a sample copy.

"The Electric Spark" Company, after some trouble at Erie, Pa., has been re-organized by Manager Charles Atkinson, Frank Daniels alone remaining of the previous company, the new members being Jennie Yeamans, Amy Lee, James H. Rennie, and Alexander Bell. This is a much better company, and will undoubtedly make a great hit in the West, where it now is.

A concert was given at Hallowell, Me., recently, by J. L. Gilbert, which was mainly for the dedication of a new organ, and which was a great success. Mr. Gilbert played selections from various composers, and had the assistance of Alice Bicknell, a pupil of Mrs. J. H. Long, who sang, among other pieces, Mr. Gilbert's "Not a Sparrow Falleth;" Agnes Maude Folsom, a pupil of Mrs. Sawyer; and others.

Mrs. A. G. Wright gave a concert, with the aid of her classes, at Winchendon, Mass., recently, which was highly successful. The local paper says, "Winchendon is well supplied with juvenile musical talent, and Mrs. Wright has the peculiar ability requisite to mould this talent to perfection. The classes deserve much praise for the superb rendition of the programme; keep in practice and you will soon excel the local talent that is considered excellent."

Mrs. A. G. Wright, with her singing classes, gave her ninety-ninth concert at Unity Hall, West Gardner, Mass., Friday evening, September 29, 1882, assisted by the vocal class from Winchendon. A fine programme was given. The chorus of "Every Day 'll be Sunday By and By" was given with great effect.

A. E. Forrest, assisted by Bessie Ball, reader and impersonator, Louisa Lunt, contralto, Mr. and Mrs. I. W. Bullard, tenor and alto, Mrs. L. P. Morton, soprano, Mamie Fales and Mrs. S. A. Stetson, pianists, and D. C. Ashley, banjoist, gave an entertainment in Turn Hall, Walpole, Friday evening, October 6, which was pronounced a decided success, and reflected great credit to Mr. Forrest as a director.

The Cheshire Musical Association held its twenty-eighth annual convention at Keene, N. H., October 9–13, under the direction of H. S. Perkins, of Chicago. The attendance of singers was good, and the quality excellent. The musical success surpassed that of several years past, especially in the choral work. The directors of the association have wisely resolved to hold conventions, and not festivals, securing such instruction as shall be best suited to the wants and conditions of choirs and the great mass of singers, thus developing home talent. The two concerts given were excellent.

Messrs. White, Smith & Company, 188 and 190 State Street, Chicago, Ill., have sent us three of the most beautiful songs we ever heard; and they aree very one by that well known composer, Mr. C. A. Whie, who is also — if we mistake not — a member of the firm sending them. "When 'T is Moonlight," "When the Leaves begin to Fall," and "When the Leaves begin to Turn," are the names of these lovely compositions. Each one of them is deserving of the wide-spread reputation which Mr. White's compositions have, and we can only add our good words to those he already has. Thanks to the firm for them. — *Henderson (Ky.) Reporter.*

No singing-book ever published has received greater encomiums, or more expressions of satisfaction from teachers throughout the country, than "Perkins's Model Class Book." For completeness and practicability the elementary or singing-school department cannot be excelled. Such is the teachers' verdict. With it no "new-fangled" scheme, or an easier method of notation, is wanted. Key relationship and modulation are made easy, and sight-singing becomes a simple matter. The voice culture, glee, hymn-tune, and anthem departments are complete. Send sixty cents to the publishers, White, Smith & Company, Boston or Chicago, for a sample copy. Price 75 cents, $7.50 a dozen.

The Mueller-Campanari Quartette has been organized for the purpose of giving chamber-music concerts. The success of chamber-music concerts in Vienna and Leipsic, which are patronized by the nobility and courts of Germany, has led to the belief that chamber-music concerts would also be well patronized and successful in this country. All the great composers have given their best and most beautiful compositions to this class of music. This quartette includes Wilhelm Mueller, violoncello; Leandro Campanari, first violin; Julius Akeroyd, second violin; and Daniel Kuntz, viola. A private musical *soiree* was given at Chickering Hall on Tuesday evening, October 17, when a fine selection from Haydn, Schubert, and Beethoven was presented in a brilliant and thoroughly artistic manner. During the season the quartette will give four Monday quartette concerts at Chickering Hall on January 8 and 29, February 26, and March 19.

LILLIE WEST.

This clever actress and singer, who is the subject of our frontispiece lithographic picture for this month, is an Iowa girl,—doubly a Hawkeye, in being born in Burlington, Iowa, and in being the daughter of Albert West, the founder of the Burlington *Hawkeye*. Mr. West has been most intimately connected with Iowa history, not only as a newspaper man, but as a prominent banker of Burlington for years. Miss West was educated at St. Mary's Academy, Notre Dame, Indiana, where she graduated in 1874, receiving the gold medal from the conservatory of music, also the academic course. Her first *role* on the stage was that of *Matilde* in "Led Astray." But Boston's interest in, and remembrance of, Miss West is in her connection with the Norcross Opera Company in its presentation, for the first time in America, of "Olivette" and "The Mascotte" at the Gaiety Theatre. She had but a very slight chance in the former, which served more to give her confidence in her own powers, and an idea of their exercise, so that when "The Mascotte" was given she fairly divided the honors with the leading soprano, giving to the *role* of *Fiametta* a certain *chic* and abandon in its latter stages that brought her at once into great popularity. Her tambourine song and dance was the sensation here for weeks. A large increase in salary tempted her to New York, where she was alike successful in gaining the plaudits of theatre-goers. We have seen no other *Fiametta* that gave so general satisfaction. She will go with Comley and Barton the coming season, and possesses just the verve and vivacity to make a hit in whatever *role* she is cast.

"THE BLACK MANTLES."

The following is the plot of the comic opera of "The Black Mantles" (Manteaux Noirs"), just published by White, Smith & Company, and recently presented at the Standard Theatre, New York, for the first time in America, with great success, by a company embracing W. T. Carleton, Richard Mansfield, J. H. Ryley, Selina Dolaro, and others.

"The first act opens in a pretty Spanish village; preparations are being made for the wedding of Giralo, the belle of Valados, niece of one Nicholas Bodega, a farmer, with the miller Dromez. Girola is young and beautiful, while the miller displays few of the qualities likely to win and retain her affections. The wedding, however, is about to take place, when the village is surprised by the approach of Don Jose De Manilla, Grand Chamberlain to Queen Isabel of Castile, and the King Consort, Don Philip of Arragon. The Chamberlain is particularly sensible to feminine charms, though he is secretly married to one of the Queen's ladies-in-waiting, Donna Clorinda de Lorenzana. He informs Nicholas that his house will be required by the Queen and her suite, as Her Majesty wishes to ascend a neighboring hill to view the eclipse of the moon. While the Chamberlain inspects the farmhouse, the bride and bridegroom meet, and the former avows her dislike to Dromez, and at the same time asserts that she has a tender feeling for a young officer who had rescued her from robbers, but whom she knew only by his voice, as she had neither seen his face nor heard his name. Girola's hero is Don Luis de Rosamonte, and he makes his appearance to meet the bride the Queen has chosen for him, the above named Clorinda. Luis is attached to Girola, and has made good use of his voice in serenading her; meeting Don Jose, he hears of the approaching marriage, and the Chamberlain learns that his own wife is intended by the Queen for Luis. Luis encounters Dromez dressed for the wedding, and bribes him to resign his place at the altar, a second suit of wedding garments being luckily available for Don Luis,—a black cloak and slouched hat aiding the deception. The Queen, and Don Philip, and the courtiers now appear; the marriage is over; Don Luis enters in his own dress; Girola's husband has disappeared, and Dromez is dragged from the barn in which he had hidden. Don Jose and Luis have each a game to play—Girola is disconsolate, and Dromez mystified. The Royal party depart for the mountain.

The second act opens in the mill of Dromez, whither the villagers conduct the bridal party. Girola and the bridesmaids retire, and Dromez is joined by Don Luis, who enters through the window in search of Girola; Dromez descends through a trap just as Girola enters and finds her real husband, and Don Philip and the Chamberlain enter through the window. Girola is not quite certain as to the identity of her husband, and the black cloaks of the three adventurers in the darkness lead to strange complications, during which each parts with his cloak, and retires just as the Courtiers and Guards, with the Queen, Clorinda, and attendants, enter to search the mill. Clorinda faints as the Chamberlain is dragged from his concealment; Philip and Luis re-enter, and all unite in taunting and reproaching the unlucky Don Jose as the act concludes.

"The third act opens in the Palace of Santiago, where groups of courtiers, pages, and ladies-in-waiting, deride the disgraced Chamberlain. Confronting Clorinda, she reproaches him, and refuses to listen to his explanation, when the Queen and suite enter. Unaware of the marriage of the Chamberlain and Clorinda, Queen and Court are highly scandalized, when Dromez enters, with the three black cloaks, and commences to give his history of their owners. The Queen commands him to identify and bring them before her, that she may unravel the mystery. After much compromising of the King, Don Jose, Don Luis, and Clorinda, the Queen strives to unite the two last-named, an expedient which of course fails. Ultimately matters are fairly cleared up. Dromez gets his fees, with the huge percentage he has added, and the King and the Chamberlain become suddenly virtuous, and there can be no further use for the black cloaks, for King Philip and Queen Isabel, the Chamberlain and Clorinda, Don Luis and Girola, as models of conjugal faithfulness and felicity, will exercise the best influence and live happy ever after."

Alexander De Menil, the Western paragrapher, has just been elected an alderman in St. Louis, upon which the St. Louis *Post-Despatch* remarks, "Prior to his elevation to the aldermanic dignity, and before assuming the cares and duties of office, Mr. De Menil made one of the coterie of poets who used to sprinkle the columns of the *Sunday Republican* with gems of verse. He wrote under the pseudonym of 'Ralph Leon Haldin,' and his poetry was of the 'Byronic, if-you-touch-me-I'll-scream order. That the gloom which permeated his verse was sentimental rather than constitutional, however, is proved by the fact that for several months prior to its lamented death the 'Facetiæ' column of the *Hornet* was edited by Mr. De Menil."

A FINE PARLOR ORGAN.

The New-England Organ Company has finished, and have on exhibition in their ware-room at 1299 Washington Street, one of the finest parlor organs it has ever been our privilege to see. This instrument was made especially for Mr. Comley, organ dealer of St. Johnsbury, Vt., who has recently moved into a fine residence, and needs an elegant organ built for his parlor. We feel that a passing notice is due the company for their enterprise in this instance, and herewith give a slight description. The front of the case below the key-board is handsomely paneled in burl with massive mouldings, the ends being gracefully curved, finished in French burl, with tastefully designed intaglio Egyptian cuttings, all of which are gilded with gold-leaf. The fall-board is also curved, finished in choice burl to correspond with the ornate ends.

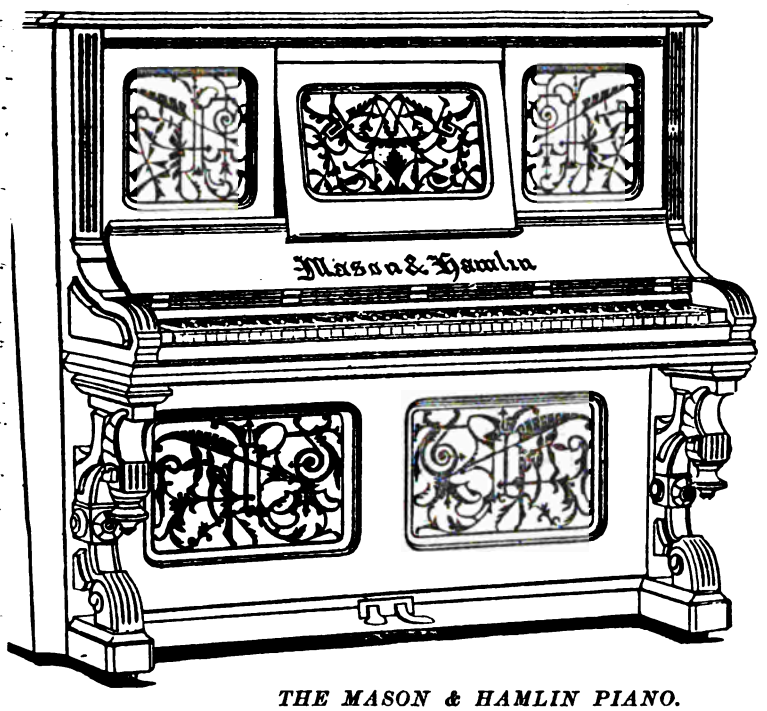
The rich and massive carvings designed as support for the projecting key-board are of the most choice patterns, and richly inlaid with pearl. Surmounting this is a pipe-top, the entire design of which we think cannot be improved upon. The pipes, some thirty in number, are finished in a purple tint, and ornamented in gold, the whole being crowned with an elegantly designed pipe-carving, faultless in proportion and workmanship. The entire case is a masterpiece of fine work, the parts of it blending, and calculated to impress those who see it with its beautiful and artistic outline. The musical combinations of this grand successor organ-building are equal to any that we have ever heard; and in the hands of a skilled performer it is capable of producing the most varied and beautiful effects, from the softest whisper to the full grand organ.

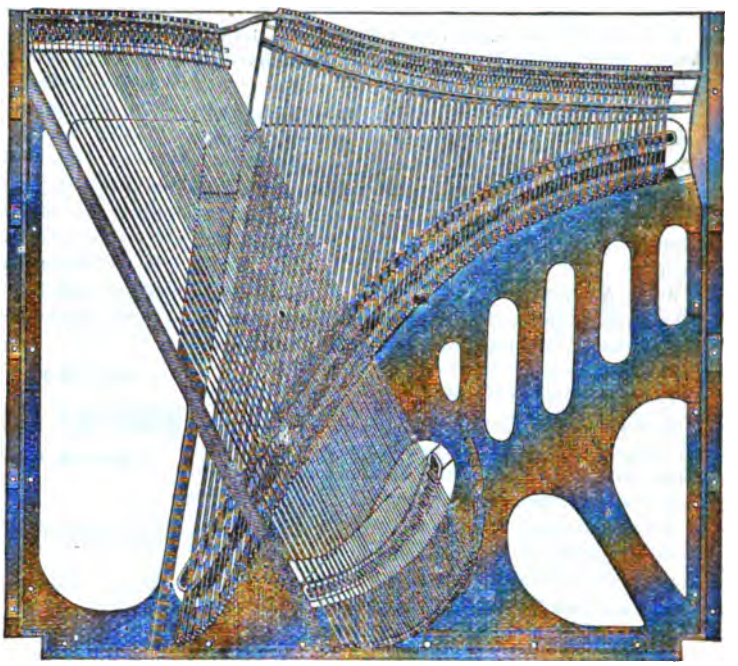
While we know that all the goods put out by the New-England Organ Company are at the head of the list, we must congratulate them upon the success of this magnificent piece of furniture and musical wonder.

Professor H. S. Perkins has probably conducted more musical conventions and festivals during the past year than any other man in the country, and his services are increasing in demand. He has to be engaged several months in advance, in order to secure his services. During the past season his professional engagements extended across the continent from Maine to California, and included Dakota, Wyoming, Utah, and Nevada. He will make a second tour to the Pacific Coast next spring. The States and Territories along the line of the Southern Pacific, and Union Pacific Railways, and contiguous, should address him at once in care of White, Smith & Company, 188 and 190 State Street, Chicago, Ill.

C. A. Sisson has accepted the position of regular correspondent and canvassing agent for the FOLIO for the South and West, and will be happy to receive orders for advertising or subscriptions. Mr. Sisson is a thoroughly live man, and the publishers are to be congratulated in having secured his valuable services.

H. I. Tinkham, Taunton, dealer in music and pianos, whose store is on Main Street, is a very smart, enterprising young man, and is ably assisted by his wife, who attends to the store while he drums up outside trade. He is agent for White, Smith & Company's music, and the FOLIO, and the pianos of Decker Brothers, White, Smith & Company, and Peek & Son.





THE MASON & HAMLIN PIANO.

he new Mason & Hamlin upright piano, of ch we give illustrations on this page, is des- ed to make something of a sensation if ac- nts so far may be relied on. *Music and Drama* s, that at a recent examination of it Dr. Wil- n Mason of New York, and Julius Eichberg of Boston Conservatory of Music, were present, l expressed themselves pleased; in the language that journal, "Mr. Eichberg sat down first at e end of the room, and then at the other; and, en Mr. Mason stopped playing, he said, 'That as fine an instrument as I ever heard.'" nong their improvements are the method of ringing. Formerly the frame upon which the rings are strung in the pianoforte, was made en- rely of wood. Gradually iron has been added, ntil now, the admirable instruments of best nakers employ full iron frames, which are, how- ver, bolted to, and supported by, heavy wood rames. The strings are held by wrest-pins set in he wood, which are turned in either direction to egulate the tension and pitch of each string. In he Mason & Hamlin method of construction the wood timbers supporting the iron frame are en- tirely abandoned, the iron plate itself being made sufficiently strong to bear every possible strain upon it. Indeed, the plate is so constructed that it is stiffer after it is strung than before; the strings acting as braces to strengthen it. The strings are rigidly attached by secure metallic fas- tenings to the iron frame itself; no wood being used either to re-inforce the iron frame or to hold the wrest-pins to which the strings are usually at- tached. This can be seen by glancing at figure 1.

Figure 2 shows a side view of the clamp by which the string is fastened to the iron frame, and its tension regulated

Figure 3 gives a front view, showing three of these clamps, and the mode in which the strings are attached.

G in either cut is a flange cast in and a part of the iron plate itself. B B B are clamps or lugs holding the strings which simply pass around the revolving unison pins C C C. By turning the screw A to the right, the lug B is drawn up and the strings are tightened; two at one movement. The exact quality of the two parts of the string (practically two strings), is regulated by slight turning of the unison pin C, in either direction, as required. E is the bridge, and F the strings. The *action* of the pianoforte is the means by which its resources are commanded. It is meritorious according to the quickness and accuracy of the blow administered to the strings, the facility afforded for every gradation and variety in character of stroke, and for quick repetition; and especially for its durability and power to withstand the effects of use and climatic changes. Evidently it is desirable that an action while doing its work perfectly, should accomplish it with the greatest simplicity; the use of as few parts as possible, and these so working as to afford least opportunity for wear. It is in these directions that the Mason & Hamlin improvements tend. Varying slightly from best actions as heretofore made, this variation is yet sufficient to simplify the action considerably, dispensing with several parts heretofore deemed essential, and at the same time avoiding most of the liability to wear at important points.

Figure 4 illustrates the action. The following are the explanations: A — hammer rail. B — hammer butt. C — flange (hammer). D — damper lever. E — hammer spring. F — damper spring. G — jack fly. i — eccentric pin in hammer joint. m n — damper joint.

Perfect working and great durability of this action are secured by material and mode of construction. The cloth bushing formerly placed around the pin on which the hammer turns, to secure silence, is discarded, the same result being obtained by the introduction of a spring (E) and the shape of the pin (i). This bushing increased friction, was never a secure fulcrum for the hammer, and soon wore away, causing imperfect action of the hammer, resulting in serious deterioration in quality and quantity of tone. Here again has been a source of rapid deterioration in best pianos. By running the pins on wood bearings, greater solidity and facility are secured, while the spring, by its action, compensates for any wear.

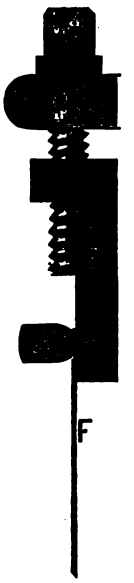


FIGURE 2.

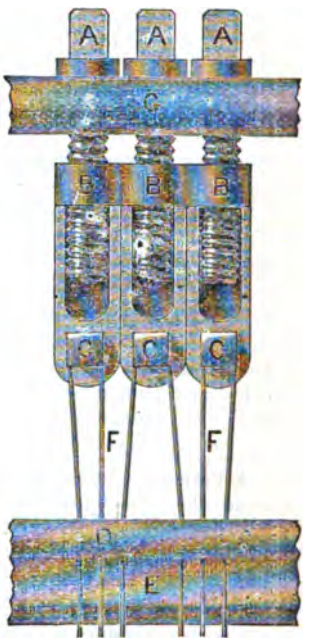


FIGURE 3.

FIGURE 4.

Perkins's serio-comic male quartettes, "Frog Chorus," "She said She 'd be my Bride," and "Corn Bread," are "just the thing" for concerts.

THE FINE ARTS.

J. M. Stone is busy with his school and a number of army studies in the Pavilion. He is having great success, and is very busy.

The portrait of William Warren was drawn from one of the fine photographs of the comedian that came from the studio of Notman, on Park Street.

S. Emil Carlsen is busy in his studio on a large spring study and several bits of landscape with figures. His color is charming, and handling good.

John A. Lowell will make a fine exhibition of oil paintings about the last of November, including works by Charles Sprague Pierce, W. E. Norton, and others.

Bastien LePage's "Jean d'Arc" at the Institute Fair is one of the finest French pictures ever shown in Boston. Its idea, its growth, its execution, are masterly. The face of the half-crazy enthusiast will keep one enchained for hours.

J. W. Dunsmore has taken the large upper room formerly occupied by the New-England Conservatory in Music-Hall Place, and is having it fitted up for a studio for his own work and that of his classes. When finished, it will be one of the finest studios in the city.

The November *Century* will contain an interesting experiment in wood-engraving. Elbridge Kingsley contributes a full-page block, "View in New-England Woods," which was engraved direct from nature, and which has been greatly admired by engravers. This experiment will doubtless stimulate to a great deal of original study and experiment that will have much practical value.

Two of M. Wight's works that he brought home with him from Paris have been placed on exhibition at Williams and Everett's — a picture of a mother in black velvet, at whose knee a little girl in white with blue ribbons is standing, looking at a book; and a bust of a lady with "red-gold hair," in a pink gown. Both are very sweet in color, and pure in sentiment. Mr. Wight's exhibition will take place during the month, when we shall make more extended mention of them.

A Paris correspondent says, "One of the most admired of the mural paintings in the last Paris Salon was by M. G. Dubufe, entitled "La Musique Sacree et la Musique Profane." It was thirty feet long, divided into two compartments. Sacred music was represented by a girl seated at an organ, with a sweetly devout expression on her face, her playing accompanied by a choir of angels. In the other compartment a bevy of nude nymphs of graceful form reclined languidly on the broad steps of a bath, while a male figure played a flute beneath a bronze sphinx."

James Notman has several group pictures at his studio on Boylston Street that are especially successful, not only in presenting lifelike features with photographic accuracy, but in artistic groupings and surroundings. A group of the trustees of the City Hospital is interesting, containing seven figures, while a larger one of General Hobart Moore and staff of the old First Brigade is the finest work of the kind we have ever observed. The interesting feature of these groups is that each figure is taken separately, and the composition is arranged afterward. A group of the old Roxbury whist party gives a glimpse of human nature that ranks very high in the fine arts. A head of a ruddy-faced child, with a red cap on, is a delightful bit of color. All the pictures mentioned are finished in water color but the last, which has an oil finish that is rendered very artistically. Several new paintings by W. F. Halsall, W. L. Metcalf, W. H. Hilliard, E. H. Garatt, and other artists, have been added to the adornments of both the studio and the parlor, and the aspect of the place is very cheerful and inviting.

Wesley Webber is doing some excellent work this fall. His "Wing and Wing," that is in the Institute Fair, was the first picture sold from the walls. This is the one from which a drawing was given in the September FOLIO.

W. H. Hilliard has just sent home a fine lot of pictures from Pont-Aven. We shall refer to them at length in our next.

WHITE, SMITH & COMPANY'S

MONTHLY BULLETIN OF NEW MUSIC.

Issued to date of October 20, 1882.

VOCAL.

GEMS FROM THE NEW OPERA of "NORA." *C. A. White and C. D. Blake.*

Thine Alone. Duett for soprano and tenor 50

Love's a Rose. Solo and quartette . . 50

All Hope has Fled. Duett. Bass and tenor 50

OLD ROBIN RUFF . . . . *C. A. White.* 50

Quartette for male voices. The words will be found elsewhere in this issue.

NOT DEAD, BUT SLEEPETH . *C. A. White.* 50

Mixed voices in B♭. Male voices in D. This will be found very effective as a quartette for funeral, vespers, or church service.

THE BAND . . . . . *C. A. White.* 75

A new quartette, with imitation of brass band. Sure to be popular. Arranged for mixed voices in E♭, and male voices in G.

COME BACK TO ME . . . . . *Rollins.* 35

Song and chorus. Words by Elijah W. Smith.

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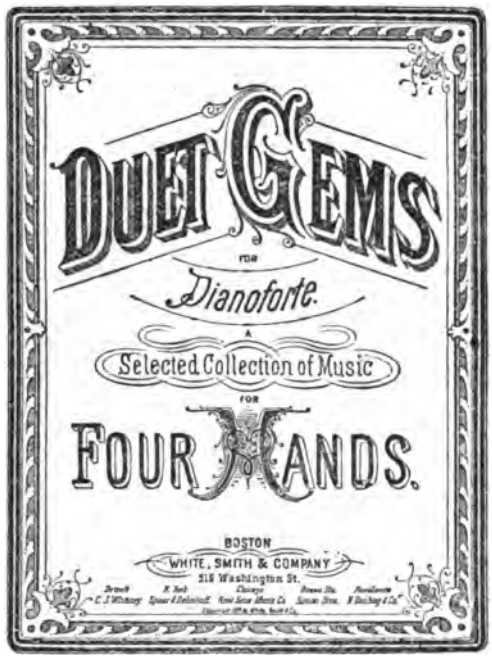

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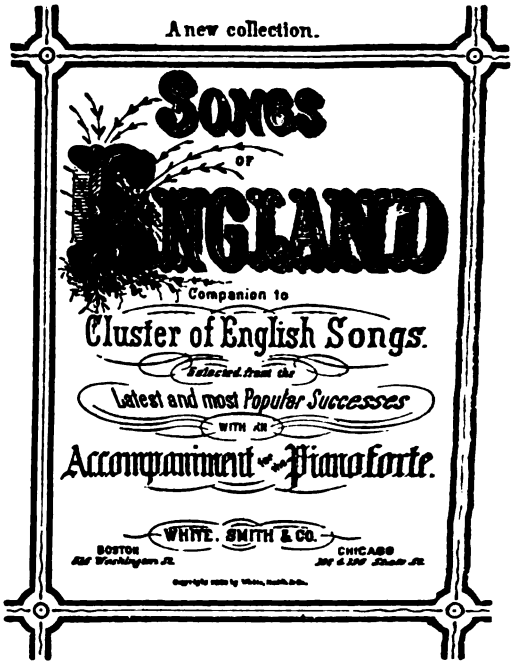

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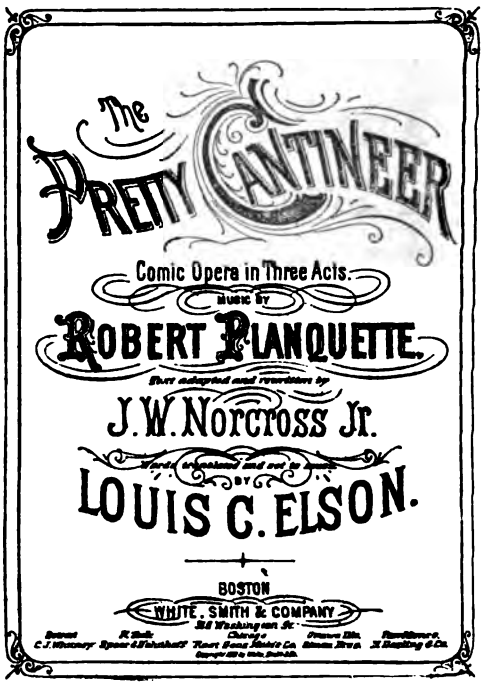

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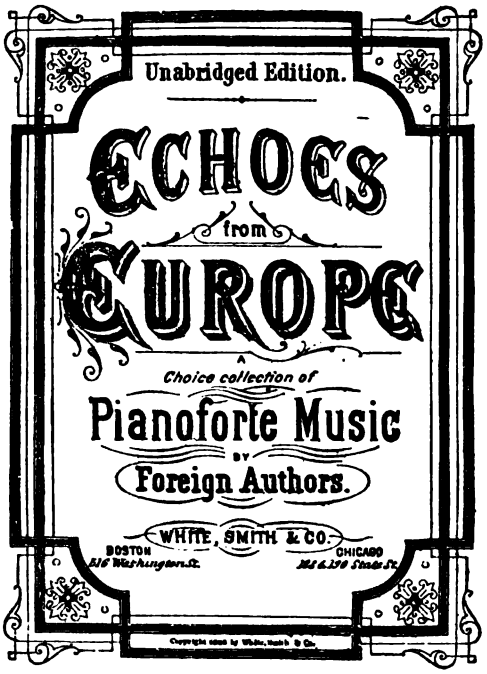

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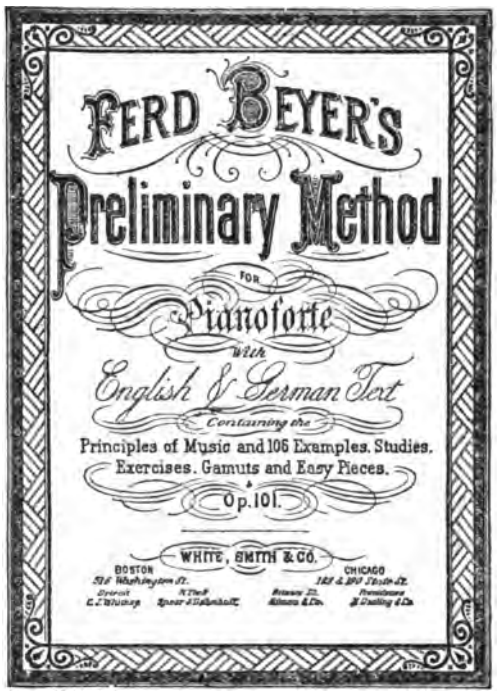

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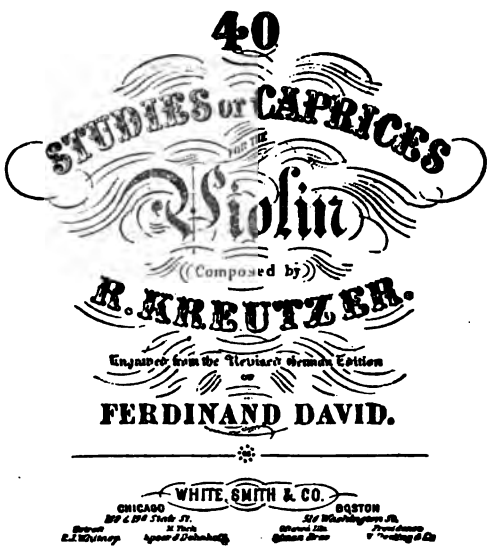

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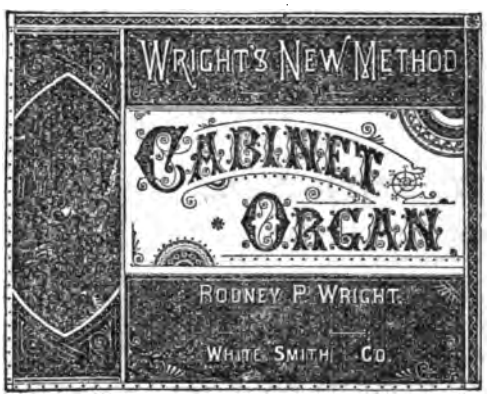

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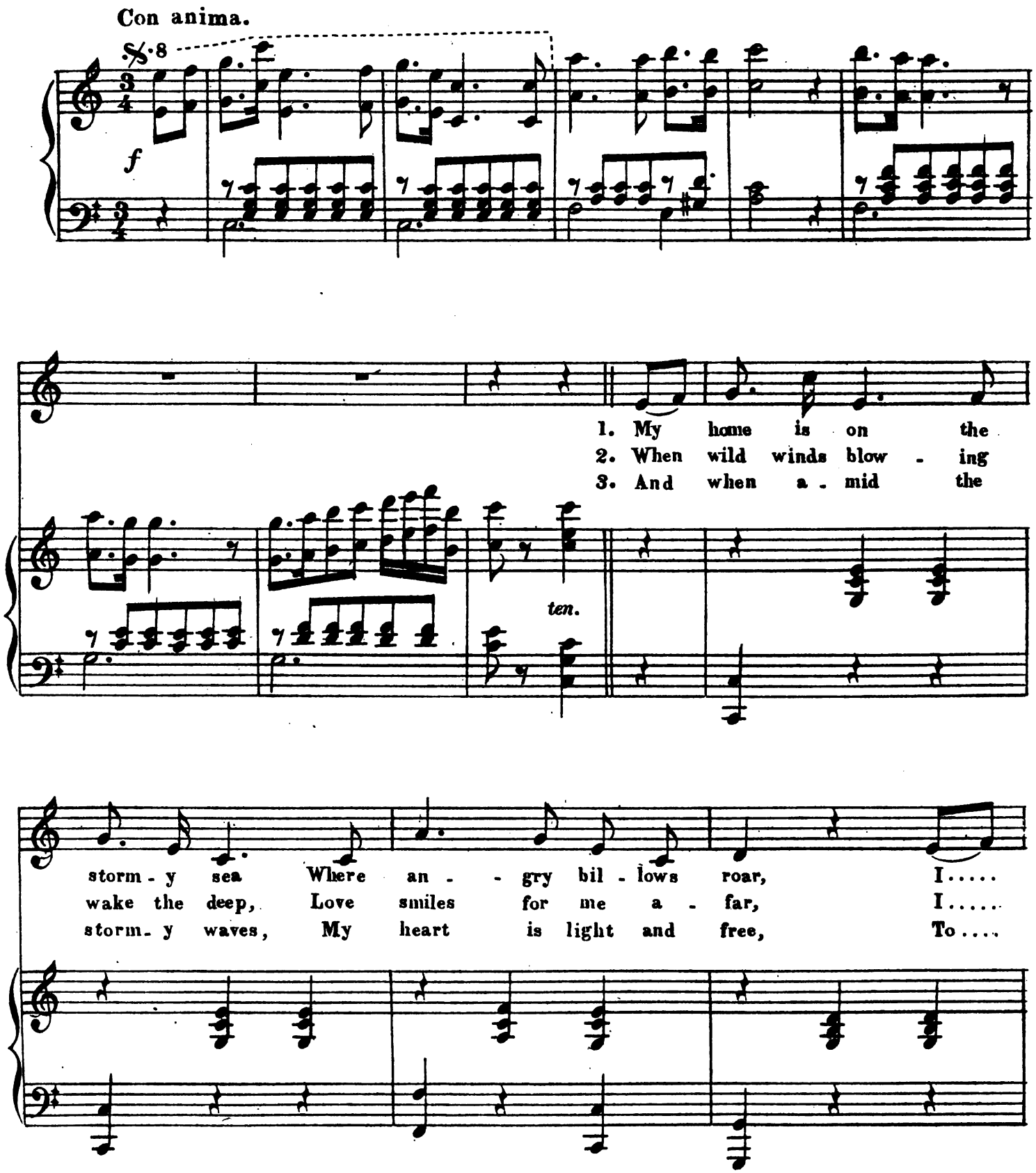

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love to hear the surg - ing waves, Their mu - - sic I a -
laugh at storms, all fear dis - dain, For love's my guid - ing
be up - on the ves - sel's deck, Is ev - - er dear to

cres.

- dore; ..... Their mu - : sic I a - dore; ..... The
star; ..... For love's my guid - ing star; ..... Then
me; ..... Is ev - - er dear to me ..... Tis

rall.

land with all its beauties grand Has no such charms for
what care I tho' breakers rave, Or for the howl - ing
then I feel a joy - ous pride, Al - though the waves I

a tempo.

me, As when toss'd up - on old ocean's breast I
wind? If ..... it but waft me to the strand, My
roam, I'll..... live and die a sai - lor's life, Old

plough the foaming sea. As when toss'd up - on old
an - - gel one to find? If ..... it but waft me
o - - cean is my home. I'll..... live and die a

o - cean's breast I plough the foam - ing sea.
to the strand, My an - gel one to find?
sai - lor's life, Old o - cean is my home.

D.S. 𝄋.

PRETTY LITTLE MARY.

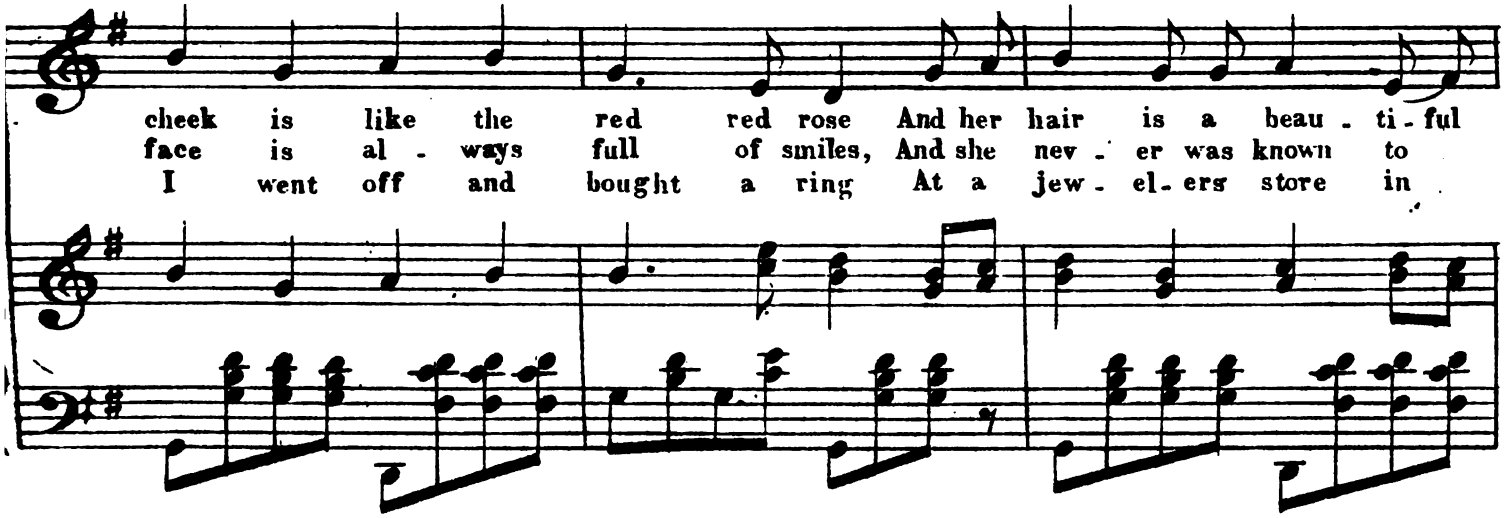
Words by MAS. SACUL. SONG & DANCE. Music by CARL RICHE.

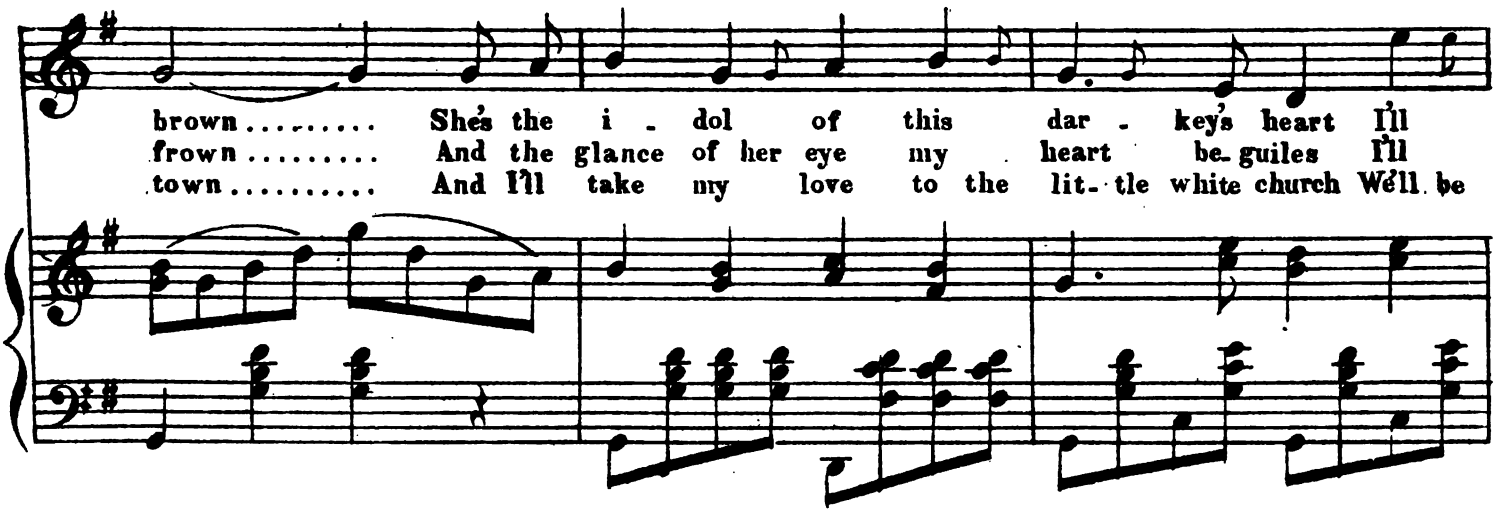
Moderato con espressione.

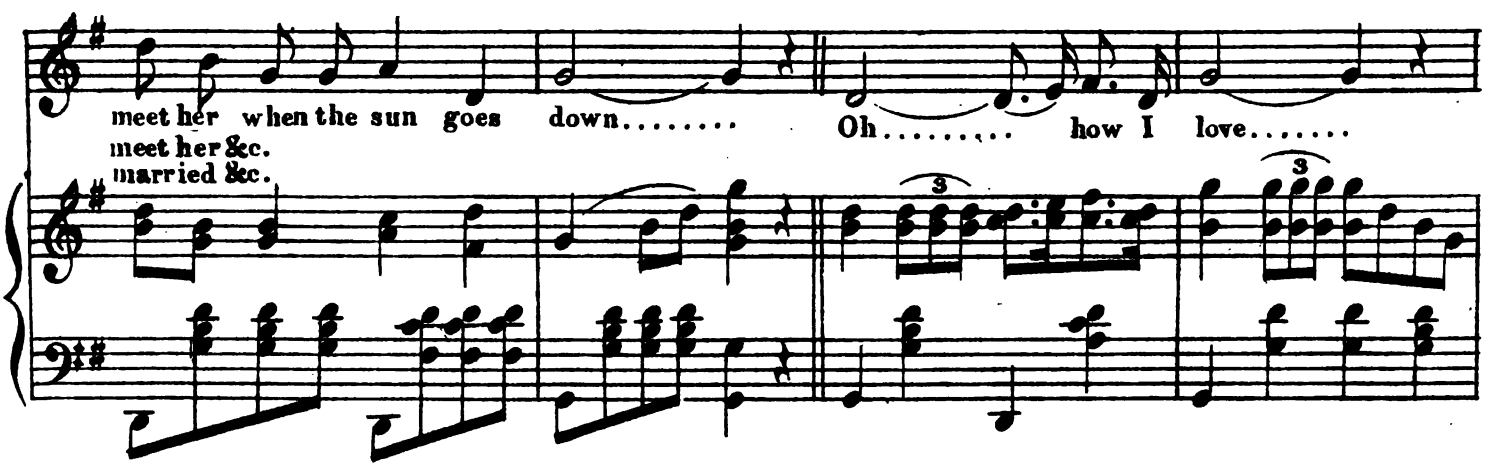
1. In an i - vy covered lit - tle cot Just a
2. She's as handsome as the fair - est queen, That
3. Oh I asked her if she'd be my bride And the

mile and a half from town..... There dwells a maid - en
e're did wear a crown..... She's the sweet - est maid - en
hap - piest wife in town..... With a smile and a blush the

whom I love I'll meet her when the sun goes down..... Her
ere was seen I'll meet her when the sun goes down..... Her
maid re - plied I'll tell you when the sun goes down..... Then


cheek is like the red red rose And her hair is a beau - ti - ful
face is al - ways full of smiles, And she nev - er was known to
I went off and bought a ring At a jew - el - ers store in


brown..... She's the i - dol of this dar - key's heart I'll
frown..... And the glance of her eye my heart be - guiles I'll
town..... And I'll take my love to the lit - tle white church We'll be


meet her when the sun goes down..... Oh..... how I love.....
meet her &c.
married &c.
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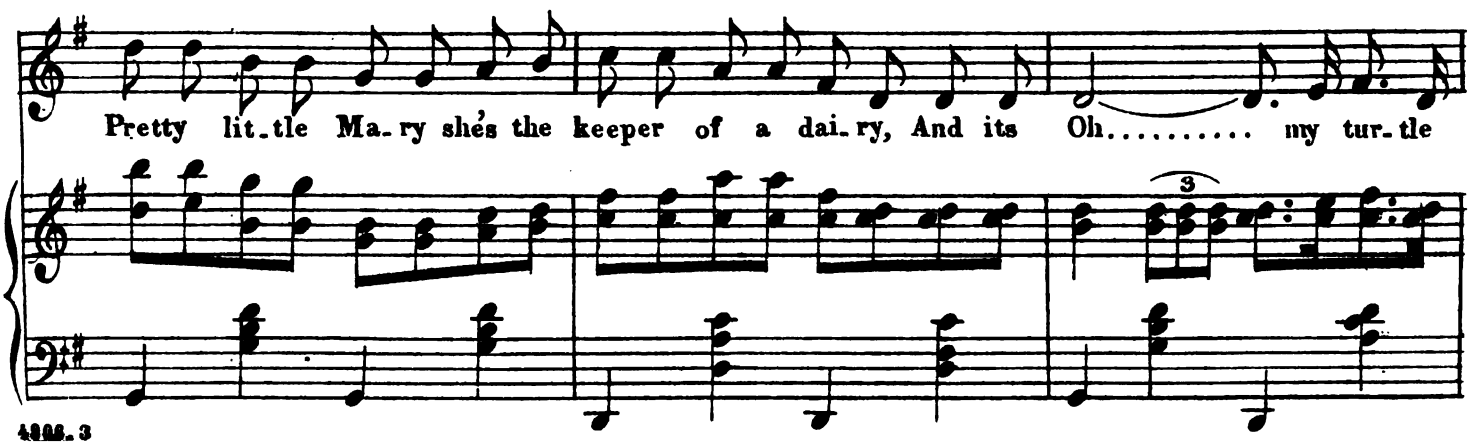
3


Pretty lit - tle Ma - ry she's the keeper of a dai - ry, And its Oh..... my tur - tle
3

dove..... I'll meet her when the sun goes down..... Oh..... how

love..... Pret-ty lit-tle Ma-ry she's the keep-er of a dai-ry And its

Oh..... my tur-tle dove..... I'll meet you when the sun goes down.....

DANCE.

BLACK MANTLES.

(MANTEAUX NOIRS.)

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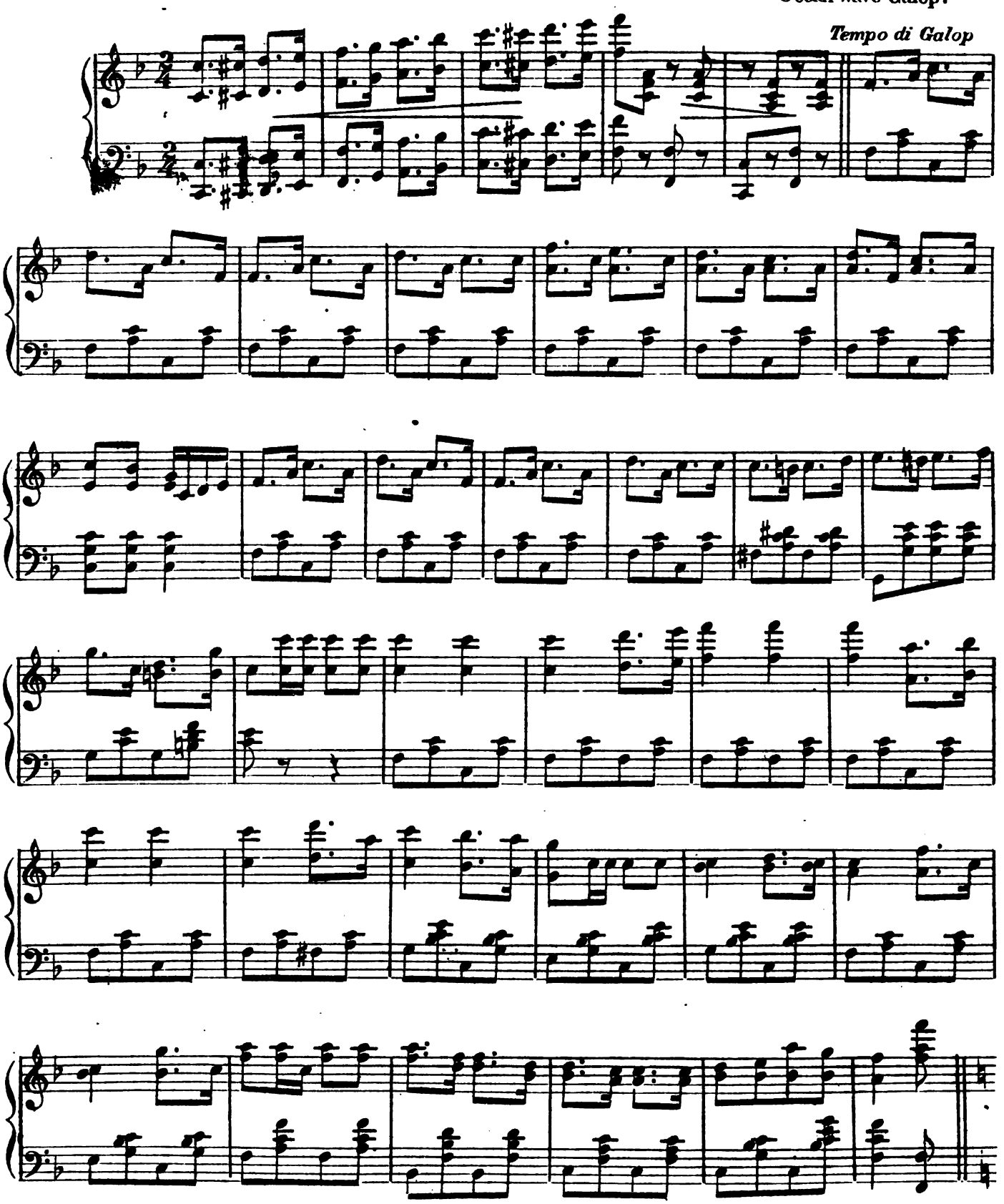
Tempo di Galop



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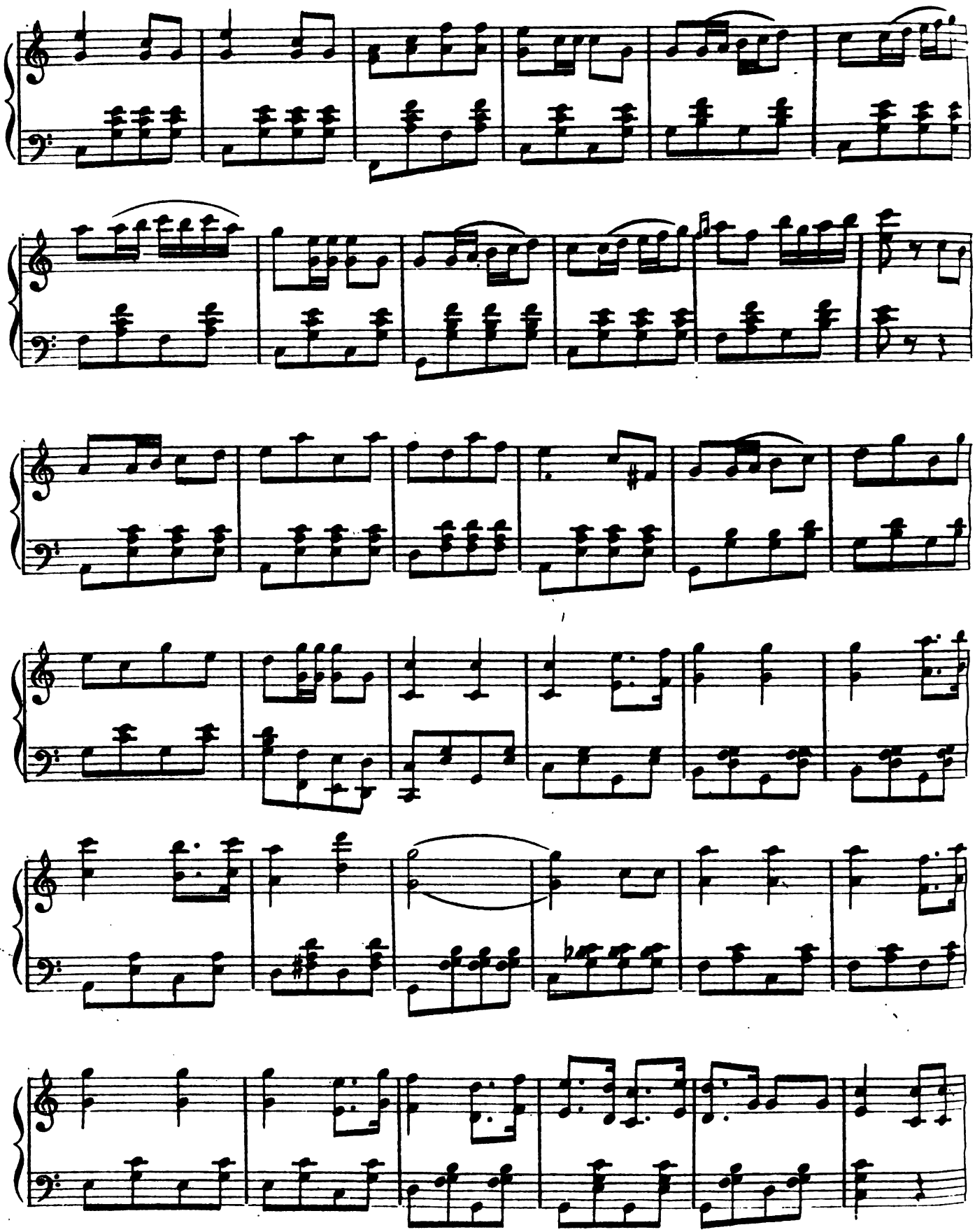

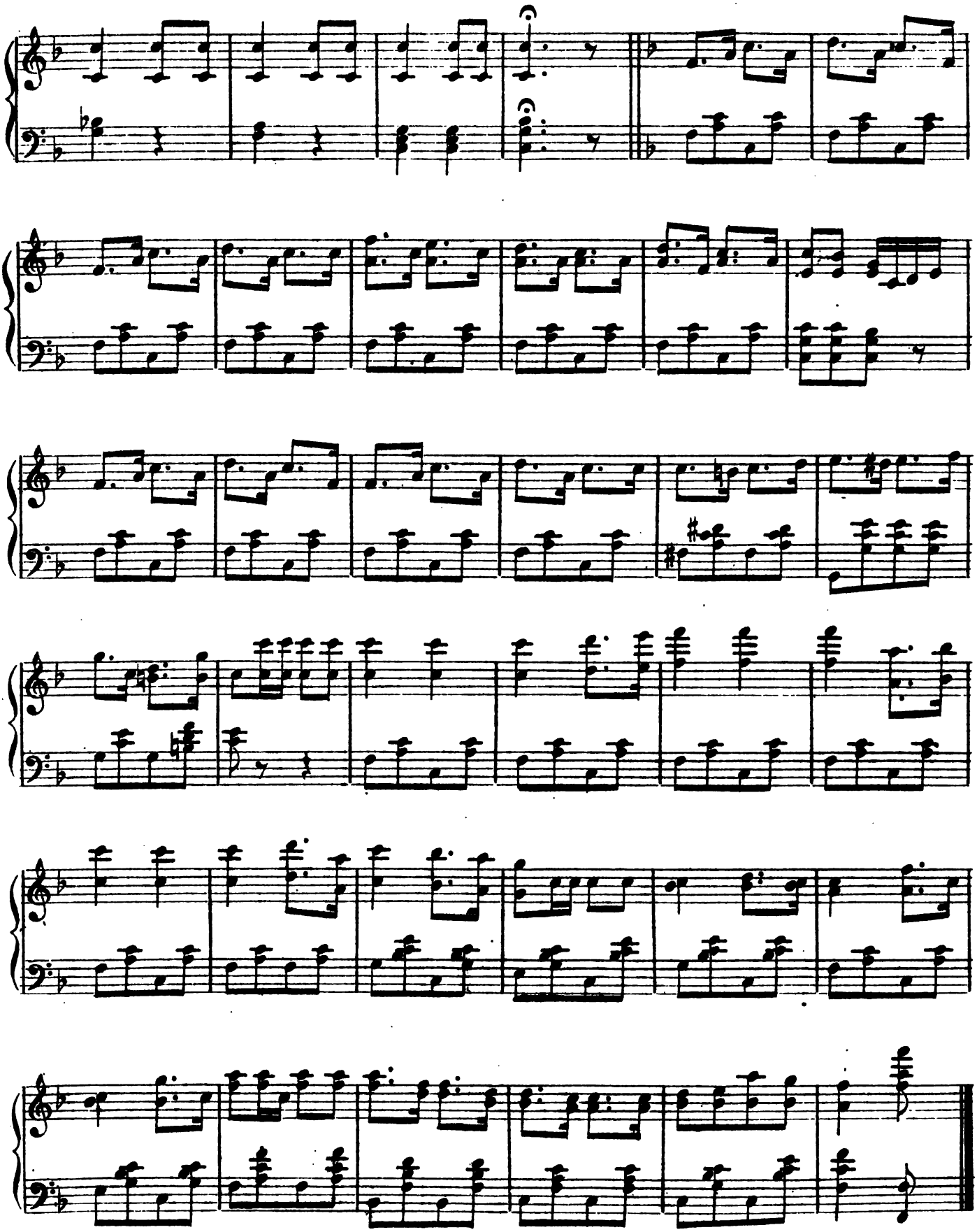

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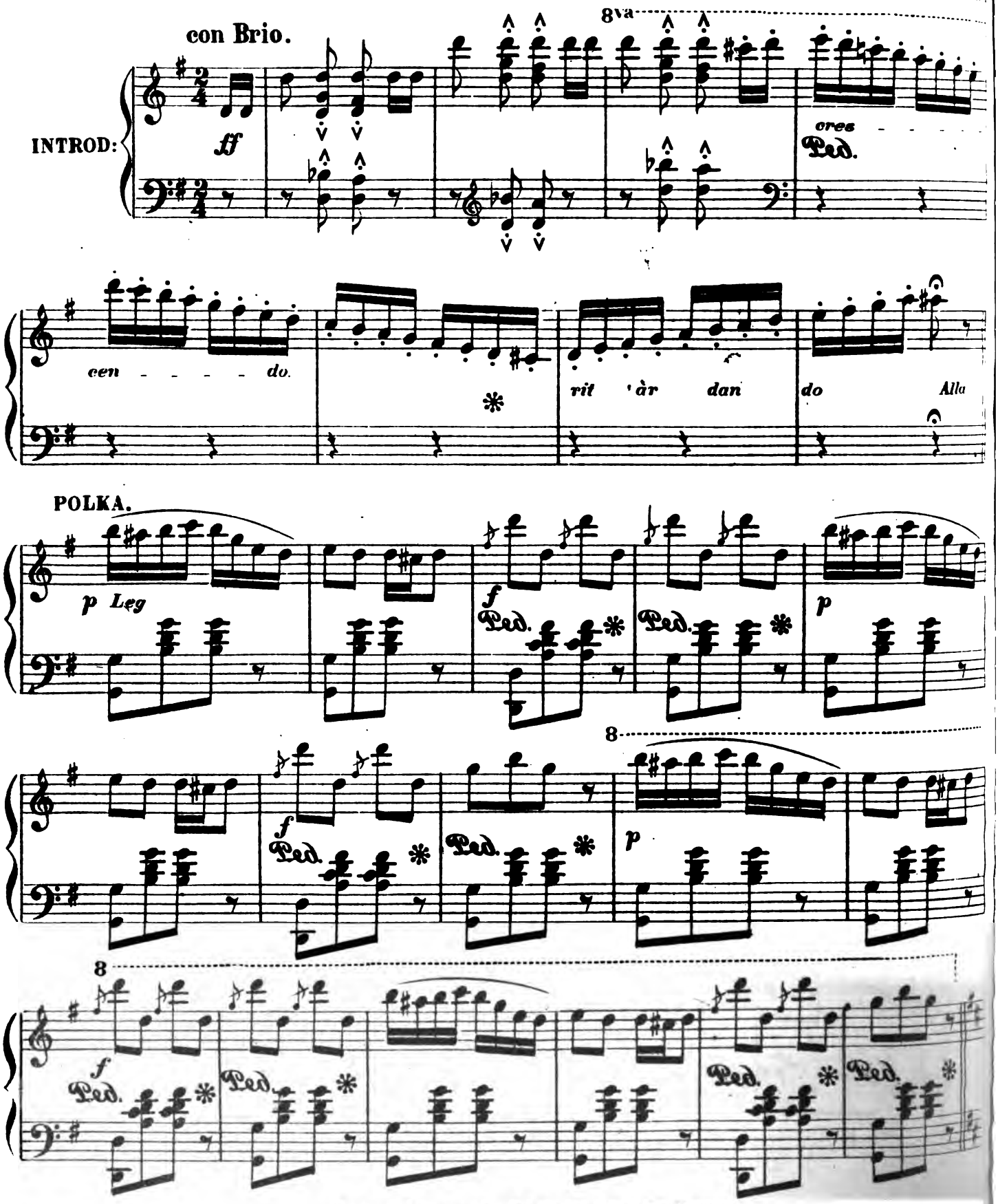

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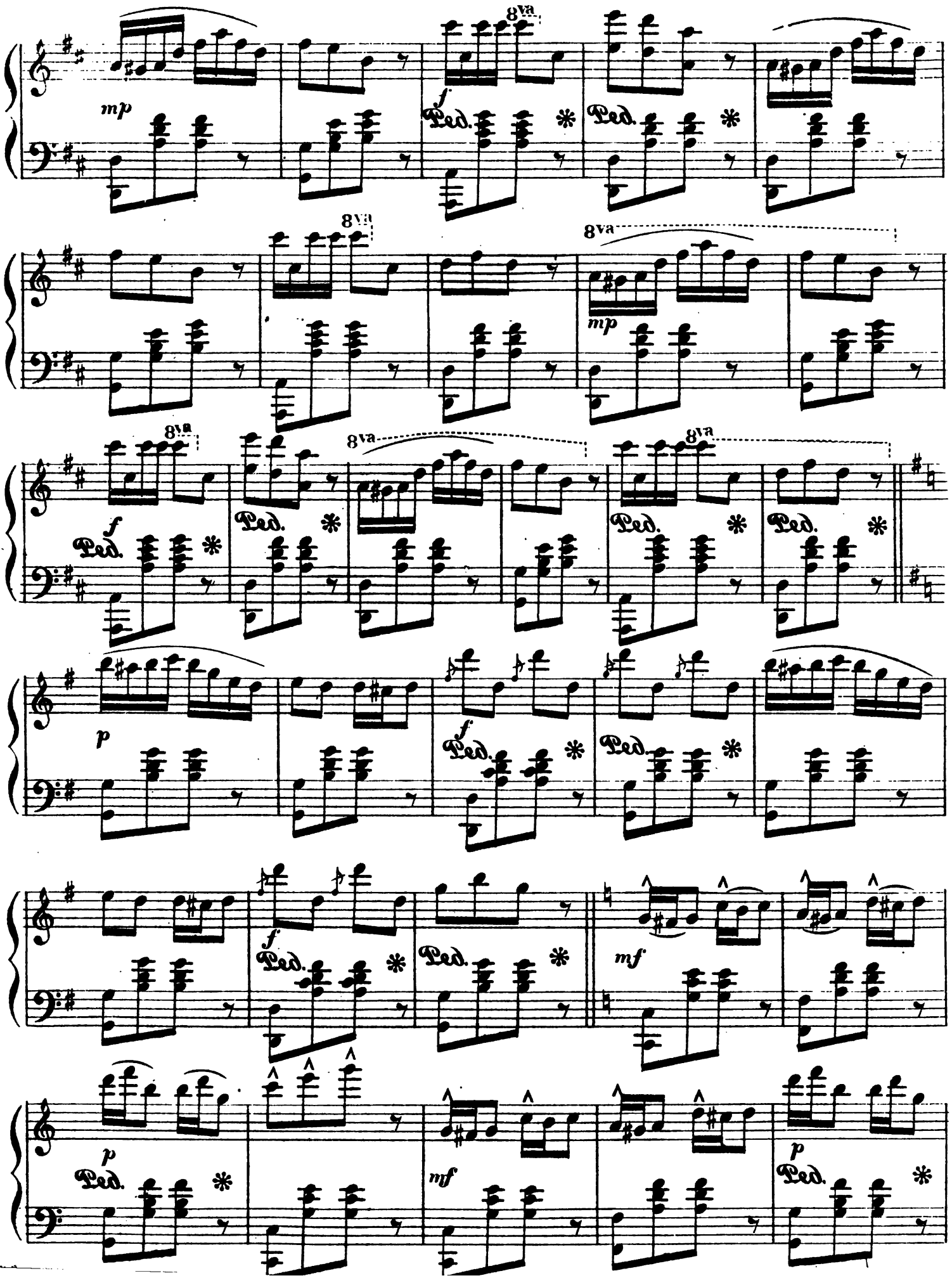
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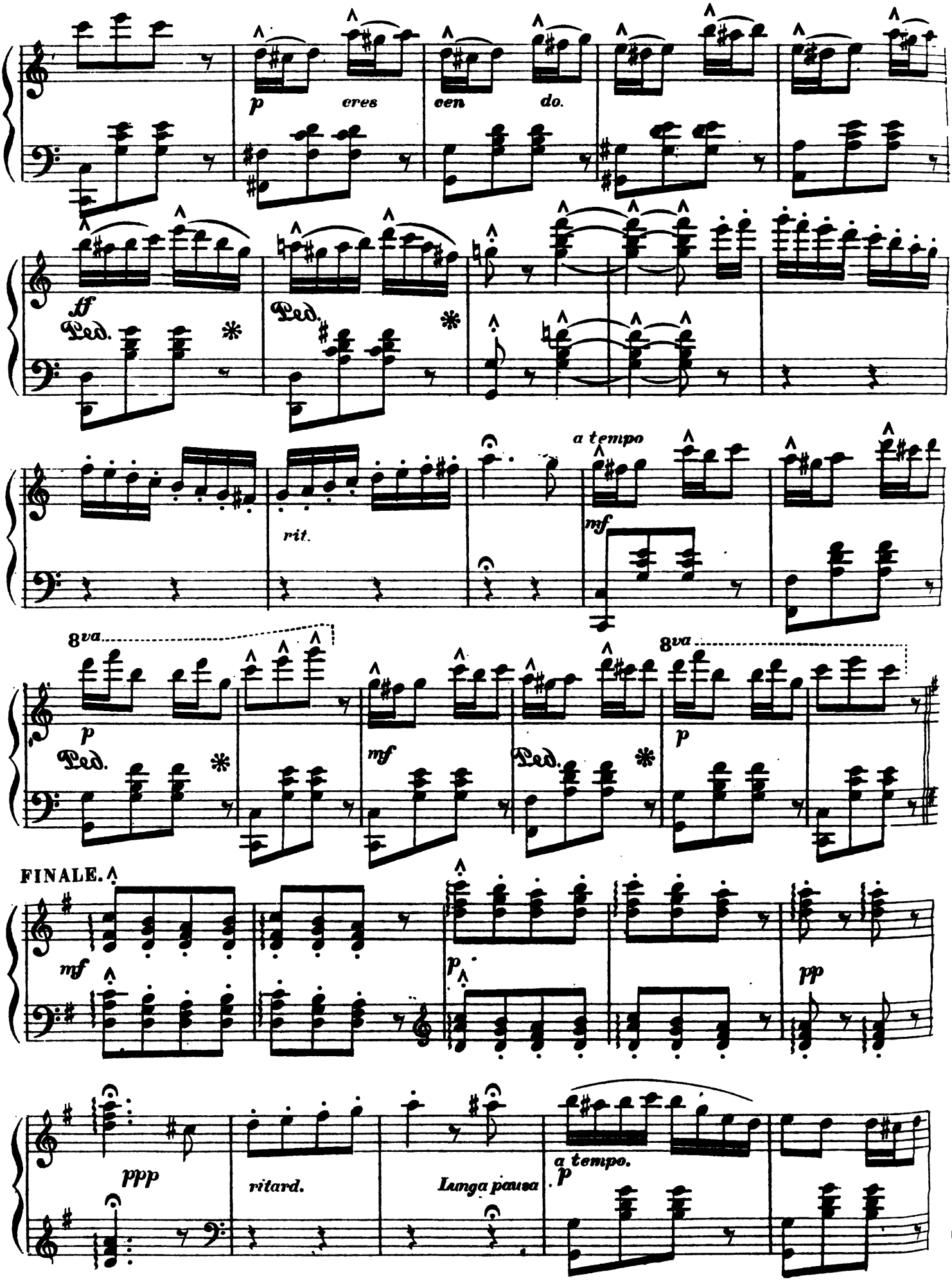
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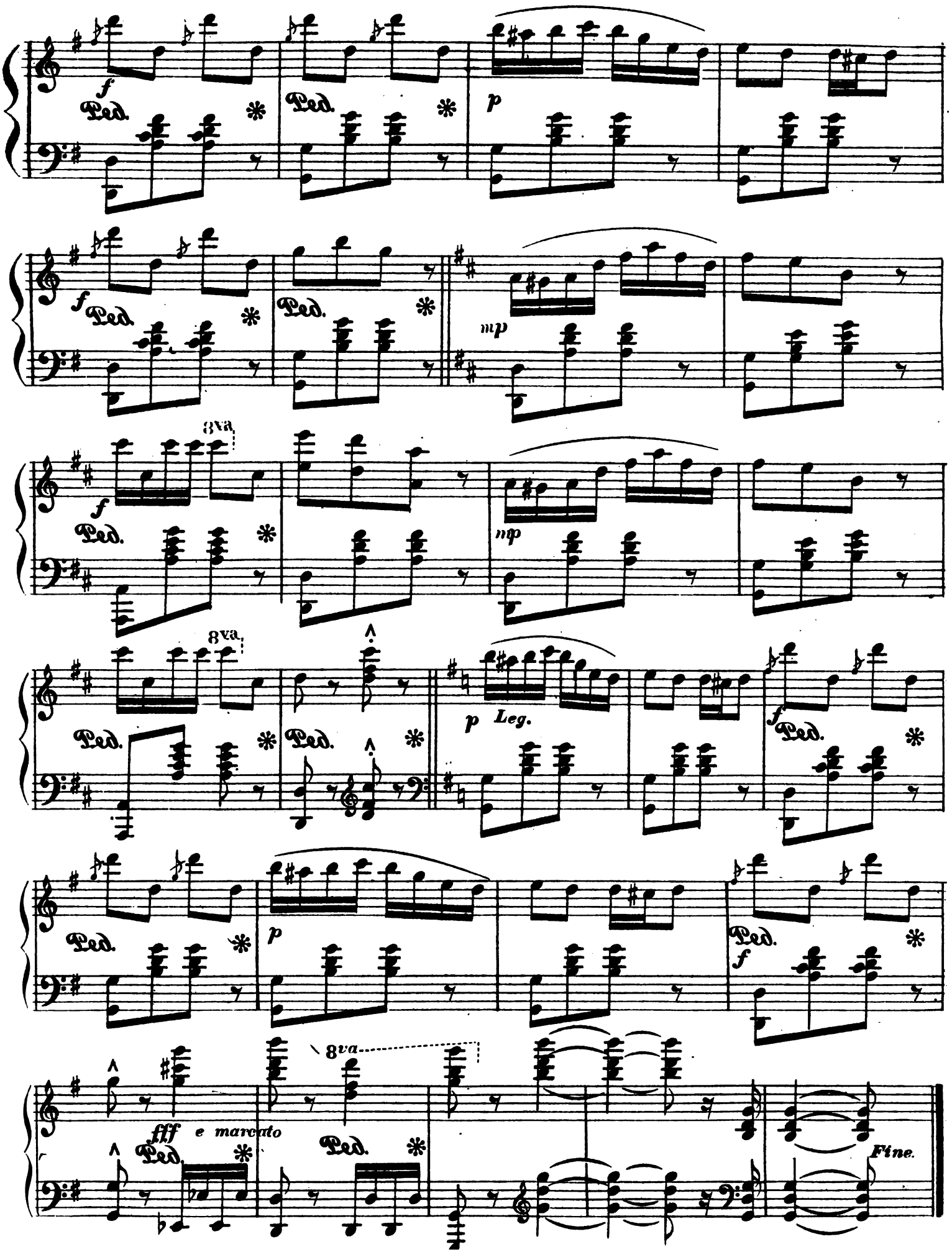
Lunga pausa
a tempo.
p


f
Ped.
p
mp
8va
Leg.
fff e marcato
Fine.

WORLD WITHOUT END.

QUARTETTE FOR MIXED VOICES.

Words & Music by C A WHITE
Author of
Almighty God thou knowest best
Trusting *etc etc etc*

Companion to "Not dead but sleepeth".

Andante con Espress.

An - gels whis-per soft and low Good will to all man-kind on earth be-low, A - men!

rit.

An - gels whis-per soft and low, Good will to all man-kind on earth be-low, A - men!

rit.

God be merciful unto and bless us
And show us the light of his countenance & be mer-ci-ful un-to us.

As it was in the beginning is now and ever shall be

God be merciful unto us and bless us
And show us the light of his countenance & be mer-ci-ful un-to us.

As it was in the beginning is now and ever shall be

Ped. *

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world with out end, A-men! A-men!

Alto Solo.

Come all in

world with out end, A-men! A-men!

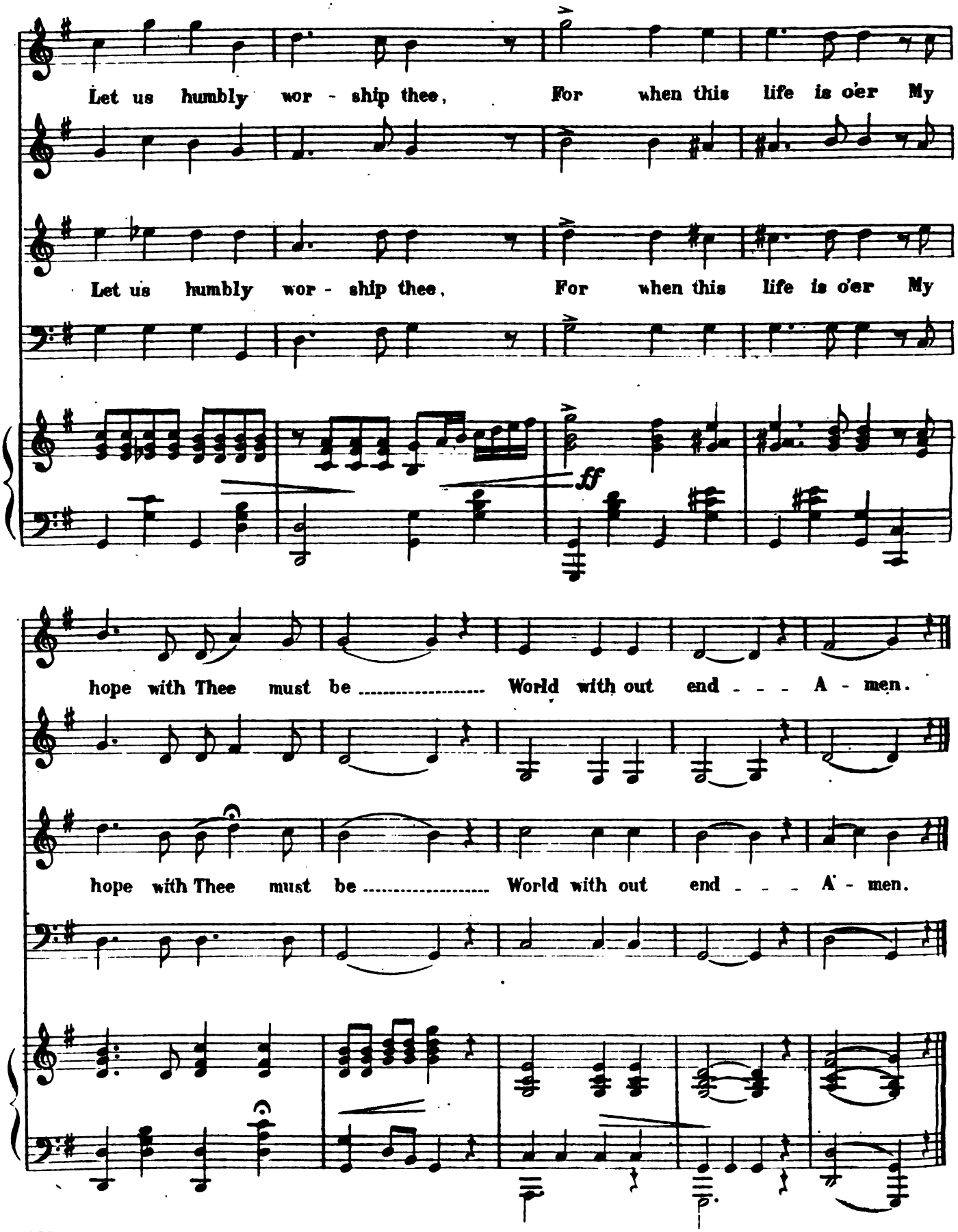
f *f* *f*

sore distress Come I will give thee rest, Man like gold must stand the test, Oh

Oh God thy mer - cy sweet,

come I'll give thee rest ..... Oh God thy mer - cy sweet,

ff


Let us humbly wor - ship thee, For when this life is o'er My
Let us humbly wor - ship thee, For when this life is o'er My
ff
hope with Thee must be ..... World with out end - - - A - men.
hope with Thee must be ..... World with out end - - - A - men.

BLACK HAWK QUADRILLE.

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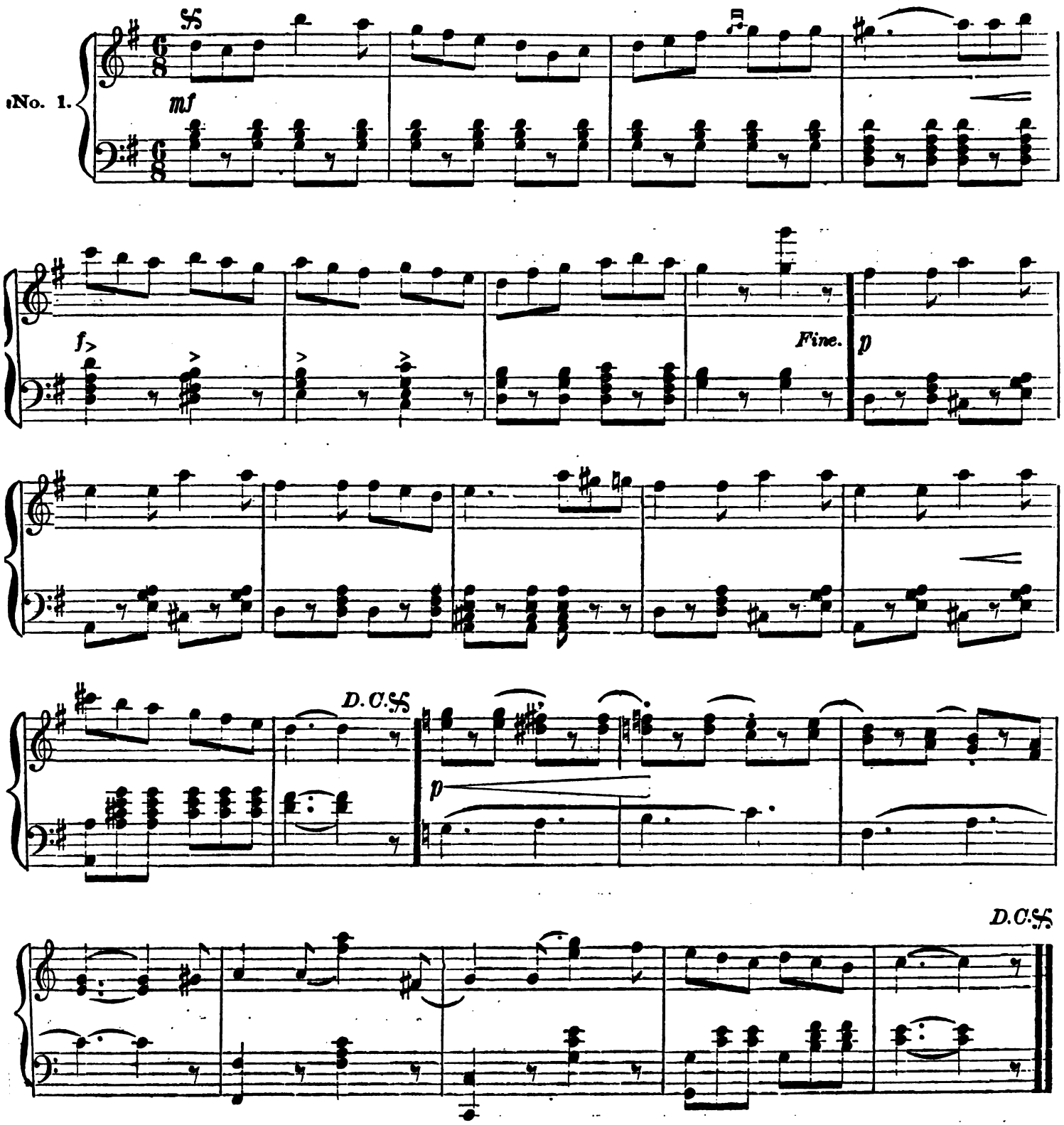

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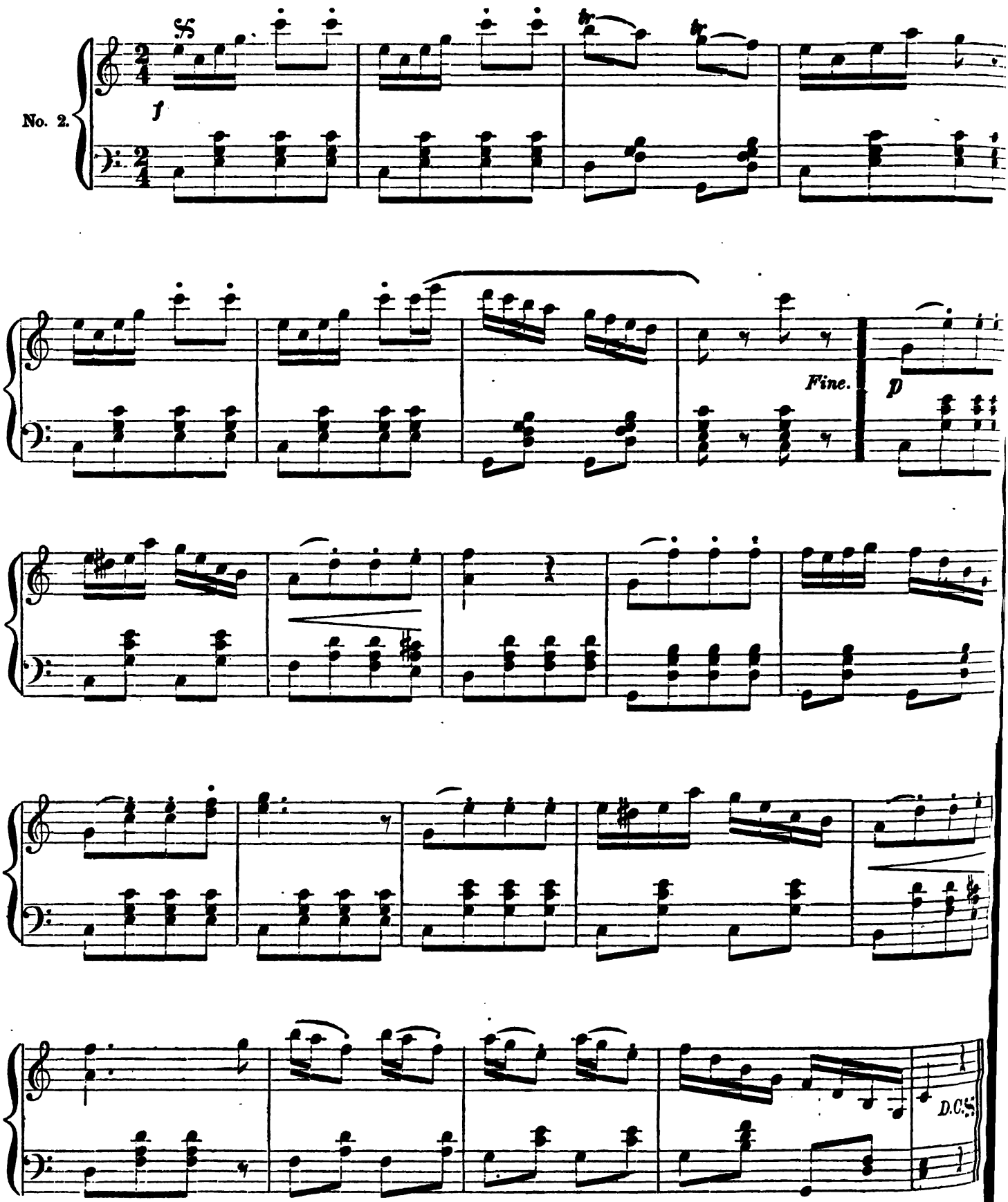
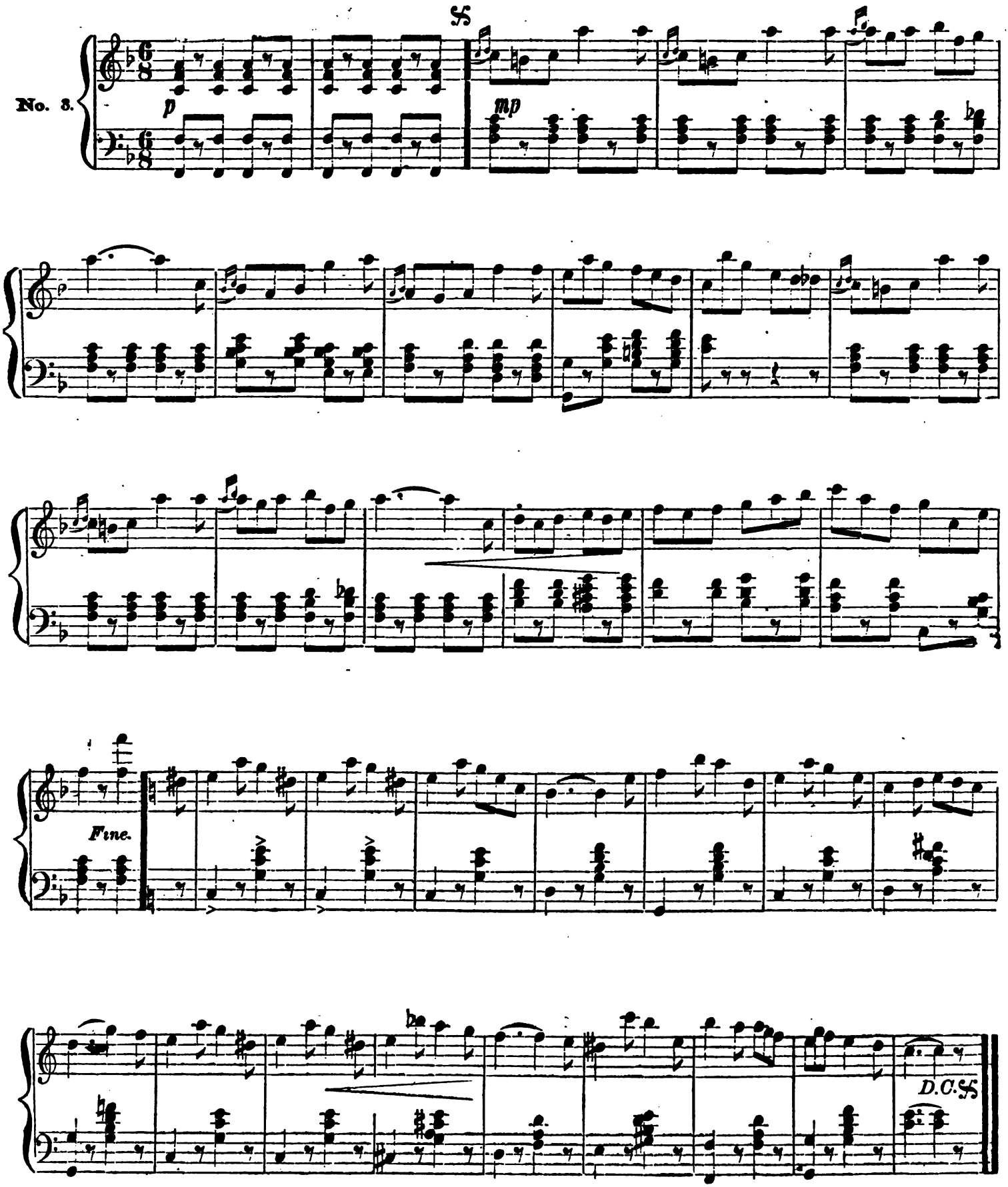

No. 2.
f
Fine.
p
D.C.


No. 3.
p
mp
Fine.
D.C.

No. 4.

f

f *Fine.*

p

f

ff D.C.

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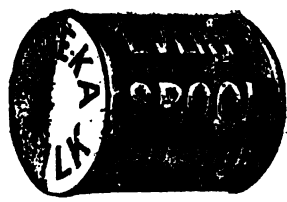

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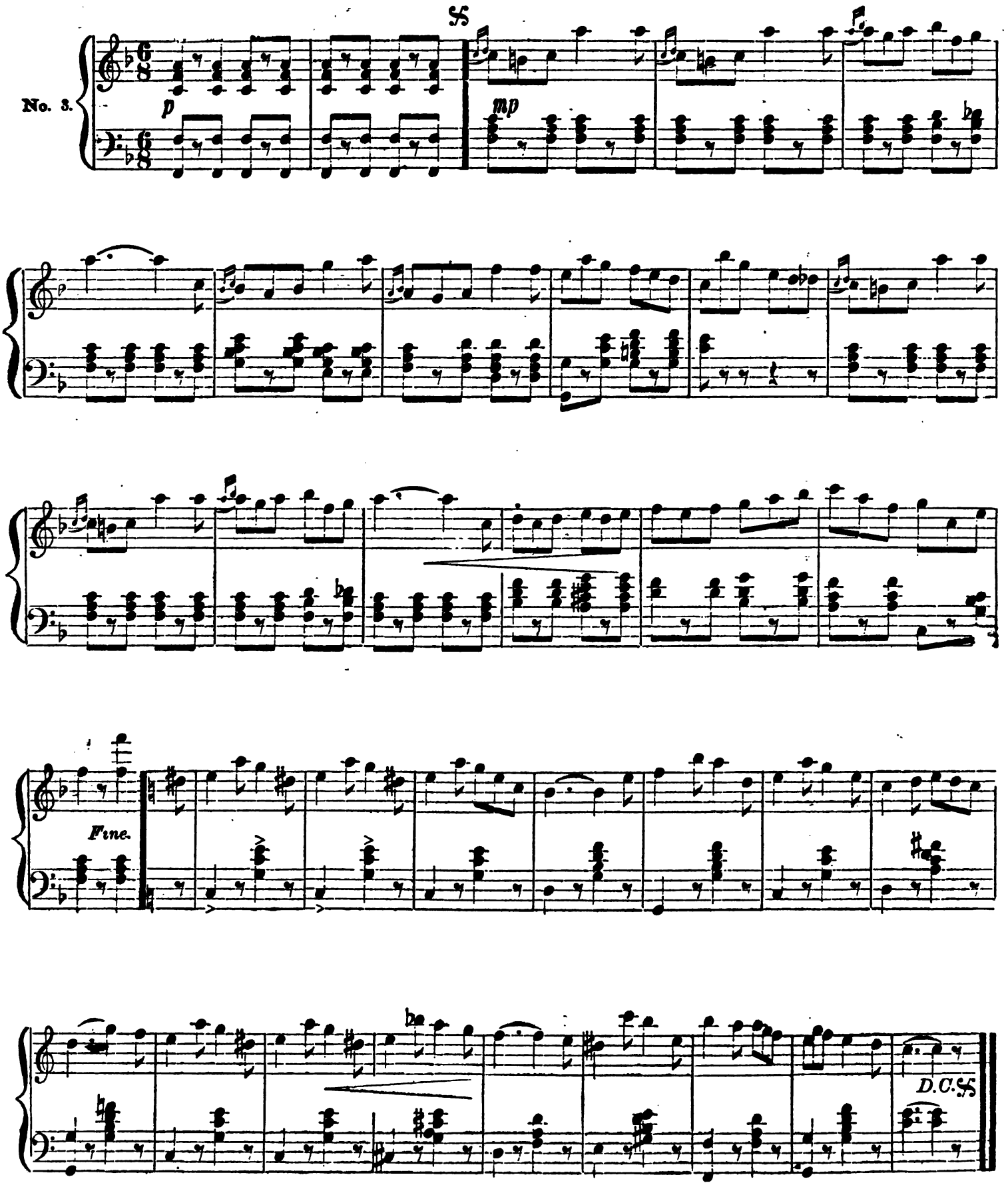
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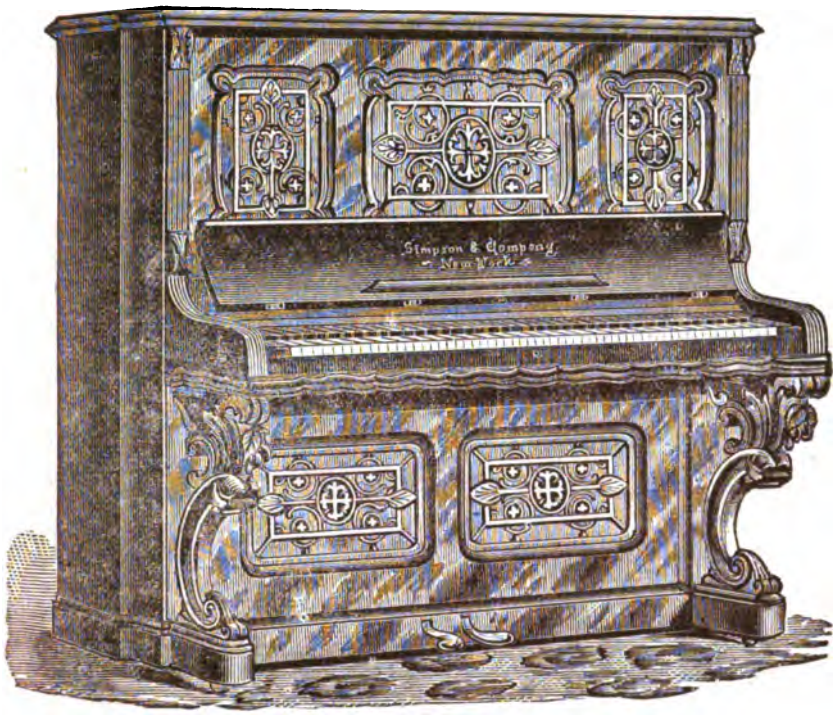

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FOLIO.

BOSTON, DECEMBER, 1882.

JAMES M. TRACY.

JAMES M. TRACY.

James M. Tracy, who occupies a prominent position in this country as a pianist, teacher, and writer on musical subjects, was born at Bath, N. H., in 1839. At a very early age he showed signs of a great love for music, and when five years old had learned to play several pieces on a pipe organ which his father built at that time. At ten he sang soprano in the choir where there were twenty members, and could read music by note as well as the best of them. There was no teacher of music in the village, and all Mr. Tracy learned was through his father's instructions, Luther Tracy, who was leader of the choir, and acted as organist at the Congregational Church, though he had never received any musical instruction. At the age of eleven he went to Lowell, Mass., where he entered the Fourth Grammar School. In two years he fitted for the High School, being admitted with honor, standing number two in a class of thirty-four. While at Lowell, the boy took his first real music lessons on the piano, his teacher being Mrs. Fulsome, a lady of superior qualifications for the trust, musically and socially, and of whom Mr. Tracy often speaks with the greatest kindness and respect.

Mr. Tracy's father having moved to Concord, N. H., the boy was called home and sent to Amos Hadley's select school for boys, and to John Jackman, a popular and famous teacher, for piano lessons, remaining with him for three years. Having a higher ambition to pursue his studies still further, he went to Boston and studied the organ and harmony with L. H. Southard, and the piano with Carl Hause. With these two teachers he remained the greater part of two years, at which time he accepted an engagement as organist and director of music at the Unitarian Church, Bangor, Me. This position he filled till 1858, when he went to Leipsic, Germany, where he became a student at the far-famed Conservatory of Music there, and a private pupil of Plaidy, Richter, and Dr. Knorr. After two years' study at Leipsic, he went to Weimar, remaining there as a pupil in the Liszt school for a year, when he returned home in 1861, and settled at Rochester, N. Y., remaining there five years.

Mr. Tracy's associates, while at Weimar, were Franz Bendel, his real teacher, Henry Jungmann, Herr Ratsenberger, Robert Pflughaupt, Herr Gruen, and O. E. Locke, an American. He also had a few lessons in harmony and on the organ of Professor Taepfer, a noted organist.

For the past twelve years Mr. Tracy has been engaged as a leading teacher at the Boston Conservatory, where he has been very successful in educating many fine players and teachers. At present he has charge of the instrumental department of music at Dean Academy, in addition to which he finds time for a good number of private scholars in Boston. Mr. Tracy is the author of the "Boston Conservatory Method for Piano, Theory, and Harmony," several books of technical studies, and has written many valuable articles on piano and organ instruction. Beside this he has given eight series of piano recitals in Boston, playing at the last series all of Beethoven's sonatas.

Mr. Tracy is, and always has been, a faithful, hard-working student, and having received instruction from the very best teachers in this country and in Europe, ranks in point of education and experience as an instructor second to none.

In 1871, Dartmouth College conferred the honorary degree of A. M. on Mr. Tracy. While living at Rochester, N. Y., Mr. Tracy taught piano and vocal music at three young ladies' seminaries at one time; namely, Mrs. Eaton's, Mrs. Curtis's, and Miss Tracy's. He also gave four series of matinees there, assisted by some of his pupils, the programmes of which were made up of the best music of the classic authors.

LETTER FROM MR. TRACY.

THE HIGGINSON-HENSCHEL CONCERTS; AMERICAN COMPOSERS; CHRISTINE NILSSON; AND SO FORTH.

The concert season was formally inaugurated at Music Hall, Saturday evening, October 7, by the Boston Orchestra, or what is known here as the Higginson-Henschel Orchestral Combination, the same organzation which caused so much excitement in musical circles last season. The ill feeling engendered then, not against the members of the orchestra, but against its projector and conductor, still exists in a more extended, virulent form. However, this feeling would not have cropped out quite so strongly if the sale of tickets had been conducted on a square, honorable basis of equality. The great crowd of interested people who stood in line for many hours waiting to attend the advertised sale of season tickets, showed conclusively the people were interested and eager to secure good seats for this year's course of concerts.

To look at that vast crowd, many of whom stood in line all night, would naturally lead you to the conclusion that Music Hall was not half large enough to accommodate the lovers of orchestral music in Boston. But such was not the fact; for at the first concert, at least half the seats on the floor of the hall were unoccupied. Why was this? It was not for the lack of lovers of good music or musical appreciation, as some are inclined to believe, but mainly was brought about by disgust at the unfair treatment received in the distribution of season tickets. If Mr. Higginson's enterprise should prove a partial failure this season, he has only himself to blame, and not the people, because they came forward to buy tickets, and would have done so with a fair show of getting such tickets as they wanted.

It is, perhaps, unfair to criticise closely a first performance of any new organization, although the boasted ability and great self-assurance of the conductor warrants and invites such criticism. While some things were well done, for which we are always willing to give due credit, there were others not so well done, and which one is not inclined to spend much taffy on. The programme was well arranged, commencing with the overture "Dedication of the House," receiving most excellent treatment by conductor and orchestra, showing to good advantage the strength and capacity of the new company, — for there are many new members in the organization. Schumann's A minor concerto for pianoforte and orchestra was the second number, bringing Carl Baermann forward as the soloist of the evening.

Now Mr. Baermann is a remarkably fine pianist, but that does not prevent my taking exception to the hurried manner in which he took up the last movement.

Every great artist has an undoubted right to take such tempo as in his judgment he feels himself equal to carrying out, provided such tempo is not incompatible with the composer's ideas and designs, which are usually known by certain marks and signs he prefixes to his works. Now each movement of Schumann's concerto has the exact metronomic time marked upon it, and I wonder Mr. Baermann should take to himself quite another. The effect was like a running fire to see which should go the fastest and come to the end first. However, both kept very well together, but the true musical idea and effect as designed by Schumann was entirely lost. In the playing of Liszt's Eighth Rhapsody Mr. Baermann showed his immense technique again; but had the author been present he would have stalked out of the hall in high dudgeon at the liberties taken with his music by the pianist. Because Mr. Baermann is a great artist, furnishes no good reason why we should swallow him whole, as some are inclined to do, ignoring all the other great artists who have come and gone before him!

Fashion often has much to do with making or unmaking an artist, regardless of real merit, and we are sorry to say our people are greatly inclined to run after new and fashionable foreign gods. The new Fifth Symphony of Rubinstein's strikes me as a very odd work, and I should want to hear it again before making up my mind whether it was well played, or whether I liked it or not. From a first hearing I should say the music is extremely difficult, and judge the author was striving more after great contrasts in quaint, eccentric effects, than in any well-wrought-out musical ideas. If some unknown composer had written this symphony, and it had been played at this concert unheralded, the author, in my opinion, would be called a veritable lunatic; but, as it emanates from Rubinstein, it is all right, and I quietly await a second hearing.

Mr. Henschel has materially calmed down since last season in his manner of conducting, but there is yet more room for improvement in this respect. If a conductor is to emotionize with his *baton* according to the salary he receives, then Mr. Henschel has an undoubted right to keep on with the gymnastic exercises of his *baton*, for we are assured he has the largest salary of any conductor in the world. Such musicians as Mendelssohn, Gade, Reitz, Reinnecke, Lachner, Hiller, Lassing, and others, were willing and content with receiving fifteen hundred dollars a year, while here in Boston, it is reserved for a liberal man to throw away ten thousand dollars on an inexperienced conductor. Well, every man is worth all he can get, and is not to be blamed for getting all he can, though I think Mr. Higginson could have found a dozen just as good conductors in Boston, for much less money.

The second concert was much pleasanter than the first, and contained, among other things, Beethoven's First Symphony, which was very nicely played.

At the third concert there was a still greater variety of melodious music, including a symphony of Haydn's, whose compositions it is always a pleasure to hear, for he had not only harmony engraven on his work, but it was also accompanied with melody, for that was stamped on his soul. Why not represent Haydn oftener on the programme, and leave off some of the trash that now finds a place there?

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CARL ZERRAHN.

Wherever the fame of the Handel and Haydn Society of Boston is known — and in what place is it not known where the language of music is spoken? — the name of Carl Zerrahn is quite as familiar, as he has been connected with that society as conductor for nearly thirty years, the present, to be accurate, being the twenty-ninth consecutive year of service in that capacity. Mr. Zerrahn was born in Malchow, in the Grand Duchy of Mecklenburg-Schwerin, in July, 1826. He began the study of music in Rostock in his twelfth year, and continued subsequently in Hanover and Berlin. About the time of the Revolution of March, 1848, the musical interests of the country had become much neglected, and Mr. Zerrahn and twenty-five others organized themselves into the Germania Musical Society, and immigrated to this country, giving several concerts in London with great success on their way hither. They reached New York in September, 1848, and in October and November gave a number of concerts in New York and Brooklyn, which were highly successful, and which were followed by a series given in Philadelphia, Baltimore, and Washington, after which Boston was visited, where their success was so pronounced that they gave twenty-two concerts, and then continued the series through New England. They appeared for five or six years in company with Ole Bull, Sontag, and others, disbanding in 1854. Mr. Zerrahn then became the conductor of the Handel and Haydn Society, and decided to remain in Boston. When the Harvard Symphony Association was founded in 1866, Mr. Zerrahn was chosen conductor of the orchestra, and has continued in the position ever since. He was connected prominently with the two peace jubilees of 1869 and 1872, and has had exclusive direction and control of the Handel and Haydn triennial festivals for the past sixteen years. He also took an important part in the two New-York festivals of 1869 and 1873. *Scribner's Monthly* considers Mr. Zerrahn unexcelled as a chorus leader.

During the present season Mr. Zerrahn has conducted festivals in Newport, N. H; Gardner, Mass; Bellows Falls, Vt.; Burlington, Vt.; Worcester, Mass.; Taunton, Mass.; and also in other places. In many of them were given works like "The Messiah," "Elijah," "Samson," John Sebastian Bach's cantata of "A Strong Castle is our Lord," Handel's "Jubilate," "La Damnation de Faust" by Berlioz, and many other vocal and orchestral works.

During the present season Mr. Zerrahn was presented with a beautiful gold watch at Worcester, a gold medal at Burlington, and everywhere was greeted with the great enthusiasm born of love for music.

Mr. Zerrahn is an honorary member of the Handel and Haydn Society, the Worcester County Musical Association, the Arion Club of New York, and the Liederkranz of Providence.

Probably there is no musician better known among music-lovers in Boston, and the appearance of his commanding figure on the platform or concert stage is frequently the signal for a burst of applause. He is now in the prime of life and in

the midst of his greatest usefulness, doing an amount of work that would break down many a man with ordinary physique or strength. In addition to his many other duties, he is teacher of classes in the art of conducting, harmony, composition, and so forth, at the New-England Conservatory of Music, where his intelligent and earnest labors are appreciated at their true value.

AUXILIARY NOTES.

Foli is singing in London with continued great success.

The Brooklyn Philharmonic Society recently celebrated its twenty-fifth anniversary.

Kate Van Arnhem, Fanny Kellogg, Hope Glenn, and Lillie West, were all born in Iowa.

Salsbury's Troubadours are having great success in "Green-Room Fun," through the South.

Jennie Sargent, of Boston, is filling a most lucrative operatic engagement at Perugia, Italy.

"The Squire," which is said to be a good play well acted, is having a good success at Daly's Theatre, New York.

"The Sorcerer" is being given to crowded houses at the Bijou Opera House, New York where it will probably run until March. John Howson is the *John Wellington Wells.*

CARLYLE PETERSILEA.

This renowned pianist, and most successful teacher, — now director of the famous Petersilea Academy of Music, Elocution, and Languages in Boston, — was born in that city on the 18th of January, 1844.

His mother, Mary Ann Carew, was an English lady, and his father, Franz Petersilea, was a native of Oldesleben in the Grand Duchy of Saxe-weimar, Germany. Franz Petersilea was designed by his parents for the church, and accordingly received a very superior classical education; but his active nature and independent spirit destined otherwise. He devoted his life to music. Old citizens of Boston will remember him as one of the most thorough and scholarly musicians of the last generation. He died at Mattapan, near Boston, September 22, 1878.

Franz Petersilea perceived the genius of his son, Carlyle, in his early childhood, and bent all his rare ability and acquirements to its development. The child's nature was so responsive, and he improved so rapidly, that he gave lessons at seven years of age, and at twelve performed in public concerts such compositions as Hummel's Rondeau Brilliant, with orchestral accompaniment, Carl Zerrahn conducting. Musical genius was by no means uncommon in his family. Carlyle's sister, who died in childhood, was a prodigy at four years of age. Being too small to play upon an ordinary piano, her ingenious father, Franz Petersilea, made a small piano for her, and she performed quite wonderfully upon it.

In 1862, Carlyle Petersilea, at the age of sixteen, entered the Royal Conservatory of Leipsic. So thorough and good had been his father's instruction that he at once took high rank at this grand musical institution, and Plaidy said to him, "What did you come here for?" Nevertheless he remained here for three years, going farther and deeper into the mysteries of music — his musically rapacious soul devouring, as it were, all the music it could reach. During this time he studied under Plaidy, Wenzel, and the great Moscheles. He became a great favorite with Moscheles, who always selected him to play on important occasions at the conservatory.

At the great Prufungen held in the Gewandhaus of that institution, he did what had never been done before in Leipsic except by Von Bulow — he performed the "Henselt Concerto," and achieved a great triumph. Moscheles himself conducted the orchestra.

After graduating at the Leipsic Conservatory with the highest honors ever awarded to a piano student at that institution, and having received the grand prize of the Helbig fund at the unanimous request of the Directorial Board, and of the individual professors, he visited, professionally, the principal cities of Germany. He was received elsewhere with enthusiasm, and in Munich he played so brilliantly at one of the court concerts that all musical Germany heard of it. After a year's tour of Europe — though tempting offers were made him to remain there — he returned to America. In New York he was warmly received, and played with distinguished success in that city before returning to the city of his birth.

Soon after his arrival in Boston he appeared at a concert in Music Hall, and created a profound impression by his playing of Chopin's F minor concerto, and Liszt's arrangement of Schubert's song, the "Erl King." He was recalled several times with much enthusiasm.

CARLYLE PETERSILEA.

Mr. Petersilea now entered with all the energy and impetuosity of his nature upon his career as a teacher and piano soloist, but soon had so much teaching on his hands that, much to the regret of his friends, he has not been heard as often in public as they could wish, and as he otherwise would have been. But he has been growing in the esteem and favor of the public all the time. Years ago the celebrated Boylston Club secured him as pianist for the club, and justly appreciating his unrivaled faculty for sight reading and transposing, consider his services invaluable. Notwithstanding the immense amount of teaching he does at the Petersilea Academy of Music, he finds time to occasionally appear as piano soloist at the Philharmonic, the Boylston, the Harvard Symphony, and other great concerts in Boston. Last fall he made a brilliant tour of the West as solo pianist with Miss Annie Louise Cary and the Temple Quartette, and drew immense houses wherever they went. "The Petersilea-Campanari Chamber Concerts" were given last winter, and were pronounced the finest chamber concerts ever given in Boston.

In early youth Mr. Petersilea astonished ripe musicians by the extent of his repertoire — his marvelous memory for music enabling him to play without score, and with wonderful accuracy and technique, the largest and most difficult works. Today his repertoire covers nearly the whole field of piano literature.

As a teacher, Carlyle Petersilea has few equals, and no superiors; and as a teacher the work he has done should not be overlooked in any sketch of his career. He has rendered invaluable service to the cause of music in America in elevating the taste, and fostering the love for classical music among the younger members of society, who must in the future influence the taste of the great public.

As a pianist, Carlyle Petersilea ranks with the best living. He possesses the power, and depth, and broad comprehension to interpret Beethoven as few can, combined with the exquisite delicacy and poetic fancy for Chopin's music, whilst his technique and faculty for sight reading, and his great musical memory, can scarcely be surpassed. But his high musical significance is rooted in the depth and grandeur of his conceptions, in his discriminating and critical judgment of the form and phrasing of the different masters, combined with a style of playing peculiarly his own. These qualities, with his dignified composure of mind, contribute to make him one of the greatest living interpreters of Beethoven.

Of his playing of Chopin's music at the Philharmonic Concert, May 15, 1881, the critic of the *Evening Transcript* said, "The poetic and well-nigh etherial music of Chopin's E minor concerto, with orchestral accompaniment, was a signal triumph for Mr. Petersilea. He entered into the spirit of his work *con amore* and with the best result. His interpretation of the romance movement was notably refined, poetic, and manly, and his presentation of both movements (he played only the rondo and romance), was superbly clear and well considered, so that in the more important parts, the work has not been heard here at such perfect advantage. Its interpreter richly merited the warm applause he received."

The Dundee *Advertiser*, in a recent notice of the Arbroath Choral Union Concert, spoke as follows: "The works selected were Rossini's 'Stabat Mater,' and Handel's 'Acis and Galatea.' The solos were intrusted to Mdlle. Avigliana, soprano; Miss Marian M'Kenzie, contralto; D'Arcy Ferris, tenor; and Barrington Foote, bass. The lady vocalists gave an exquisite rendering of the duett, 'Quis est Homo.' Mdlle. Avigliana has a voice clear as a bell, flexible, and used with much dexterity and grace. Her singing of the soprano air, 'Hush, ye pretty warbling choir,' was beautifully done."

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The orchestra begins to show improvement, and the more they play together, the more perfectly they will play. Perhaps they will yet rival Thomas's celebrated band.

At the fourth concert, the programme was made up of a queer combination of novelty, of nothing. It seems there should be good music enough in the market to furnish material for a better concert than this proved to be. What is the matter? Don't the patrons of these concerts like symphonies any more? Sorry indeed am I in being obliged to chronicle such a falling-off in the make-up of the programmes. The whole concert was uninteresting; musically speaking, a lamentable failure.

The people like novelty, if it be good, — and there is enough that is good to be had, — but novelty for the sake of novelty alone, bad or indifferent, they don't want at any price. Symphony concerts without symphonies is rather a misnomer, but there are many strange things in this world, and we are sometimes obliged to put up with whatever we can get.

The fifth concert was quite interesting, inasmuch as a Beethoven symphony was finely given the second, and a young lady played the Caprice in B minor of Mendelssohn's for piano with orchestra, and Chopin's E flat Polonaise, both in a musical and acceptable manner. The orchestra play well, is constantly improving, and there is no fault to find with it so long as it gives standard or meritorious compositions.

There are a few educated, talented American composers, who deserve more recognition at the hands of their countrymen than they have yet received. Not that all the would-be composers are worthy of the highest praise, but a little encouragement extended to really worthy ones now and then would have the tendency to stimulate, develop, and improve what talent there is. So long as musical influences are at work to keep down and discourage native talent, so long we cannot expect native composers to have much ambition to work. As matters now stand, there is little or no encouragement for American composers, for nine times out of ten their works are condemned without a hearing. I am led to the above remarks from the course pursued towards S. G. Pratt, an American residing at Chicago, who recently gave an exhibition of some of his compositions at Chickering's. I understand Mr. Pratt gave quite a general invitation to the musical profession to be present, but for some unseen reason the whole *inner* circle of Boston's musicians and critics were conspicuously absent. The new string quartette, even, who rendered assistance in a quartette and a quintette, slunk out of sight as soon as their share of the evening's work was completed. Why was this thus? Mr. Pratt treated them politely, and was deserving similar treatment in return. While Mr. Pratt is not a great pianist, some of his compositions are very clever or good, showing him to be possessed of talent which he has cultivated and made good use of. Notably the "Canon for Strings," the "Caprice," and the "Polonaise No. 2," showed the work of a really intelligent, good musician. I am glad there is one musician of native extraction who has the courage and the pluck to stand up and be counted. Doubtless there are others, but they are few, and my only regret is, that there are not more.

The great event of the season has been the *rentree* of Christine Nilsson in a couple of concerts at Music Hall. For numbers, intelligence, and friendly appreciation, I think no artist ever had a larger or more enthusiastic reception than was awarded to Nilsson on both occasions. Everything seemed to be done as it should be, both by the vast audience present, and all the artists assisting at this love-feast, for such it proved to be. Of Nilsson's singing and appearance it is only necessary to say both are superb. Twelve years ago I wrote at length of her, for a New-York paper, exhausting all the adjectives I could command in extolling her wonderfully fine artistic singing. What more can I do now? for Nilsson, it appears, has changed for the better. She has gained power in her lower register, modified for the better the middle, and has lost nothing in beauty and brilliancy in the upper one, while as an artist she has gained vastly in ease, repose, and finish. The floral offerings were beautiful in the extreme; but Nilsson needed none of these to make her appearance a success. Hope Glenn, the new contralto, possesses a noble voice, well cultivated, which the friendly audience at once recognized and appreciated. A word of praise should be given to the very superior manner in which the Mendelssohn Quintette Club assisted, in their efforts to make the concerts a success. The accompaniments and solos were of a high order, and added materially to the many laurels already won by this famous quintette throughout the world.

Before closing, I wish to say that having occasion to visit the printing-rooms of White, Smith & Company, on business, I was greatly surprised at the large number of workmen employed, and the magnitude of their business. Think of printing-presses running off nine thousand sheets a day, comprising eight pages each, which is now being done with Gounod's "Redemption Hymn," a republication far surpassing the original English edition, and which will, before this article is read, be placed on sale in all the principal cities of the United States. This house is also engaged in the re-publishing of Beethoven's sonatas from the most correct and recent European edition, as, in fact, it will shortly produce all the best standard classical works in a superior form to any foreign edition. The firm is an enterprising one, and is doing an immense amount of work.

JAMES M. TRACY.

There was a young woman of Hingham,
Who appeared in a neat gown of gingham.
How she made the girls jealous
By mashing the fellows!
Good gracious! but did n't she sling 'em!

Senior Alley says he pays for everything in this world but sleeping. He pays for his food, his drink, and his clothing; but he sleeps on "tick," — bedtick.

M'LLE VAN ARNHEM.

M'lle Van Arnhem — or Kate Van Arnhem, as she is known in private life — is the daughter of Judge James, of Council Bluffs, Iowa. Her mother was a Van Arnhem, of Holland birth, and, on taking a place on the operatic stage, the daughter adopted the maternal name.

M'lle Van Arnhem was an amateur musician almost from the cradle, both instrumentally and vocally, having inherited strong musical tastes as

well as gifts from her mother, who was in her day a fine singer.

The subject of our sketch went to Paris for operatic study early in 1880, where she entered the studio of Madame de la Grange, with whom she at once showed great proficiency, during the course of her studies having memorized fifteen operas. She afterward studied with Randegger, and made a specialty of ballads and English music generally, of which she has a large collection in her repertoire.

Last year M'lle Van Arnhem sang very often in the salons of ex-Queen Isabella of Spain in Paris, where she was a great favorite; and she also sang with great acceptance with Wilhelmj during his tour.

One of the lady's great acquirements is her distinct pronunciation in her singing; a great qualification indeed where ballad music is concerned, and where the great mass of people are concerned, who do not care for the technical beauties of music, but wish to understand what is being said, and have a pleasing flow of melody to accompany.

M'lle Van Arnhem's appearance as *Marguerite* last spring at the Mechanics' Building with the Strakosch Opera Company will be remembered with pleasure by those who were present; her in-

terpretation of the character and rendition of the music having been quite a surprise to the audience for the excellence manifested.

M'lle Van Arnhem will go to Berlin in the spring to fulfill an operatic engagement; but during the winter she has decided to remain in Boston and sing occasionally in concert and oratorio, devoting much of her time to teaching.

H. S. PERKINS.

Henry Southwick Perkins, the well-known conductor and composer, was born in Stockbridge, Vt., in 1833, and belongs to a family well known as a musical one. He is the second of eight children of Col. Orson and Hannah Rust Perkins; and among his brothers is W. O. Perkins. Jule E. Perkins, the well-known basso-profundo in his day, and the first husband of Marie Roze, was a brother as well. Mr. Perkins's musical talent in its early stages was cultivated under difficulties of poverty and other adverse influences. Farming, teaching district school, "boarding round," and making close calculations how to make the most of small earnings, occupied his earlier years, and all the time he was doing his best to develop and enlarge his musical capabilities. After various ventures, he in 1857 entered the Boston Music School, from which he graduated in 1860, his specialties of scholarship being singing, harmony, and composition. For ten years thereafter he gave lessons in piano and violin playing, harmony, and singing in the public schools, and was located successively in Illinois, Michigan, New York, Springfield, Mass., Boston, Iowa, and finally in Chicago, where he now resides. He has conducted conventions and festivals in Massachusetts, Vermont, New York, and all through the West. He has devoted much time to composition and to editing Sunday-school and temperance books, which are published by White, Smith & Company, and are very popular, especially through the West. During 1875 and 1876 he traveled extensively through Europe and into Egypt. His career as conductor of conventions during the past summer and fall through the West has been a very extensive one.

H. S. PERKINS.

THE "ATL SORTS" man of the Boston *Post* wonders if the editor of the FOLIO was ever a barber. "All Sorts" is sometimes witty, though seldom without being coarse. This seems to be neither witty nor coarse. We do not understand it at all, unless he refers to the clean shave we gave him in the last FOLIO.

AN exchange says that "Muscatine, Iowa, has a cornet club composed of young ladies of good social standing." Is there anything remarkable in the fact that "young ladies" are of "good social standing"?

JOSEPH BRADFORD had a fine poetical tribute to William Warren in a recent issue of the *Sunday Courier*. It would have been well-nigh perfect if he had not attempted to rhyme "salute you" with "future."

THE Texas *Sunny Clime* claims to be published by "woman, God's best gift to man." But woman was not a gift to man. He paid dearly for her. [P. S. Maybe that is the reason he thinks so much of her.]

LEONARD GROVER is said to be writing a play for McKee Rankin, and it is probable that the latter gentleman is looking through the writings of John Habberton and others to select bits to sandwich into the play here and there, so he can in time claim the work as his own.

BY THE WAY, there is very little said about the James boys being sons of a minister. Why is this? If their father had been an actor, a singer, or something like that, there would have been no such reticence.

"CLARA BELLE" does not think Mrs. Langtry is handsome. Another feather in the cap of the Jersey Lily. "Clara Belle" is not a judge of beauty. Her forte is vulgarity.

"FURNISHED ROOMS" is a nightmare struck by lightning.

"I will strike you with a feather," said Junior Alley playfully to his best girl the other night.

"If it is an ostrich feather, dear," she said sweetly, "you can strike me every time."

And the best girl attracted a great deal of attention in church the following Sunday, while the Junior is out ten dollars, and is wearing his bagged-at-the-knees trousers for another week or so.

"I take my Penn in hand to inform you that a new deal is to be given to the Indians," was the way Fate began her letter when William came over the sea.

The reason the man who reforms makes such cranky efforts to be good is because he is "off his base."

Querist: Who was the first humorist? Adam. He was the first "rib"-tickler, you know.

Dear spots in the forest — those on the spotted deer.

POETRY AND PROSE.

The maiden stood in the footlights' glare,
  And drank the (alleged) bright nectar,
And tossed the goblet high in the air,
  At a sign from the stage director.
Her garments hung from her lissome form
  In folds that were soft and flowing;
And soon the applause came down in a storm,
  And she bowed in a manner knowing.

And that is the way the maiden drinks
  Each night before the fall of the curtain;
At least, that is what the public thinks,
  And the fresh ones are quite certain.
She drinks in style during shout and hail,
  But, as the applause is dying,
She hastens back to the water-pail:
  It is much more satisfying.

The Ottumwa *Chords* ventures the suggestion that "The *Musical Record* should change its name to *Echoes*."

"The Jolly Bachelors" is doing a large business through the South.

RENEW your subscription now, if it expires with the December issue. Do not wait until it is too late to secure the full set. We are printing from the type and from stone, and cannot reprint, no matter how great the demand. Every year there is a call for more January numbers than we can furnish, frequently before the February issue is exhausted. We shall print a large extra edition of January; but do not rely on getting complete files unless you subscribe in season. The sale is increasing monthly, and, however great the edition, the call is likely to exceed the supply. Subscribe at once, before you forget it.

"Is this spring lamb?" asked Senior Alley at the dinner-table the other day. "Yes, dear," said his spouse, "at least, the butcher said it was." "Did he mention what spring?" continued the Senior, with a before-the-war expression on his face that carried him back almost to the under-the-linden days.

PASSING SHAKES.

A high soprano — Patti.

"Water the wild waves saying?" is the way I should read.

Nellie Gentile is a soprano singer of Chicago. Hope she makes jew-dicious selections of songs.

Several of the actors in "Youth," at the Boston Theatre, though perfect in their parts, were "coached" in the tally-ho.

Mattie Vickers and Charles S. Rogers have a new play called "Jack." Hope they will "turn 'Jack'" to good account, and have a "high" time.

With the musician his work is play.—[Bella *Every Saturday*.] And with the amateur musician his play is work.

The Mascotte says that "Fritz Emmett played to full houses in Louisville." Then they must have been in sympathy with the actor.

Berlioz, the French composer, told his sweetheart that he would require an orchestra of one hundred instruments and a chorus of one hundred and fifty voices to tell his love; but probably she would have preferred a solo here and there in the proceedings.

PROFESSOR GEORGE C. DOBSON.

of. George C. Dobson, the world-renowned -player and teacher, for the past fifteen years made Boston his home, where his exceptional ssional ability has secured him a large con- ency of admirers and friends, a valuable per- property in the form of a beautiful home- in one of the fashionable avenues of the and a prominent position in the ranks of the cal fraternity of the place.

rn in Williamsburg, N. Y., in April, 1842, he w in his forty-first year, and already occupies ling place among the great instrumentalists e United States; having, in fact, no superior, ably no equal, in his special departments in world. Professional and non-professional peo- like recognize him as the most brilliant banjo- f the age, and his fame as a teacher of the o and guitar is as widely extended as is his tation as a performer. A man of superb, ng face and figure, he attracts attention wher- he appears, either on or off the public stage, to his courteous, graceful manners, not less his rare skill, much of his success with pupils iving instruction from him is due.

rof. Dobson inherited, and early exhibited, the acity which he possesses in so marked a degree; while a mere boy his performances on the jo attracted the attention of the leading theat- l and concert managers of New York, Phila- phia, Baltimore, Washington, and other cities th and West, and his services were often called requisition by them, as they have since been their successors, to give charm and variety to ertainments designed for special occasions, such benefits and public celebrations.

he present popularity of the banjo in the cata- ue of sterling musical instruments, is largely to the efforts of Prof. Dobson to extend its pe and add to its beauty. The instrument has hin the past fifteen or twenty years become a orite in the parlors of many of our most distin- ished citizens, retaining, at the same time, its l hold upon the esteem of the patrons of min- el halls and theatres, and it should be noted at but for the artistic work of Mr. Dobson in veloping its wonderful capacity for exquisite usical sound and adaptability to organic embel- hment, it might today be the simple thing of t-gut and wood it was when Emmet, Whitlock, nkins, Briggs, and other pioneers first gave its licious notes to the world. In the language of e poet Keats, he has made the banjo

"A thing of beauty and a joy forever."

Mr. Dobson's marvelous command of the banjo one of the wonders of musical instrumentation. ow he extracts from it the charming tones that re latent in it, but always ready to respond to the ouch of a master-hand in the brilliant way he oes, not even he, probably, could adequately de- cribe in print. He is a pre-eminently great play- r because he has practiced since childhood, has a horough knowledge of music, knows where every ote and chord, major or minor, is to be found in he strings, can reach them all with a celerity, lelicacy and precision that is marvelous, and be- ause, moreover, he is a musical genius. He is levoted to his profession, his art, and his instru- ment.

Mr. Dobson's instruction and warerooms, in which latter all styles of banjos, guitars, and prop- erties identified with them, are to be found, are at 290 Shawmut Avenue, Boston.

PROFESSOR GEORGE C. DOBSON.

Among his pupils have been, and still are, some of the most distinguished people in professional and social circles. Mr. Dobson frequently appears on the concert platform, and always achieves signal triumphs. He is an author of repute, having written five different works which have been published by White, Smith & Company. His instruction books are not only standard, but really the only ones of the kind in use.

Having acquired a thorough knowledge of the banjo, it was natural that Mr. Dobson should turn his attention to the manufacture of the instrument, and with such success that the banjos made under his personal supervision are absolutely unrivaled, and next to perfection. At the factory where his banjos are made there are constantly employed twenty men. The work of the establishment is thoroughly systematized. Mr. Dobson designs all parts of the instruments made, directs their manufacture, and has been, and now is, constantly adding improvements of his own to perfect them. At the factory the men employed have, many of them, been engaged for years in their particular positions, and the work is so divided that every man's labor is confined to the production of a certain part. In this way the utmost perfection is attained, — a perfection that cannot be secured by any other method of manufacturing.

A Maryland girl, noticing that American women fade early, has gained a few laps on old Father Time by marrying at fourteen. — [*Philadelphia News.*] And, as a consequence, the children will gain laps on her sooner than they otherwise would.

Cornmeal rubbed in the hair will clean it. — [*Fashion Exchange.*] By the time you succeed in getting the cornmeal out the hair will certainly be clean, if any hair is left. — [*Philadelphia News.*] Those who heard Foster's language, when he was trying to get the meal out, after inadvertently trying the recipe of the fashion exchange, say that it made the hair of religious people several blocks distant stand on end.

Minnie Hauk thinks, and we think so too— that Berlioz is too little known and too little appreciated here. She has made arrangements to sing in "The Damnation of Faust" in New York this season. It is to be hoped that her success will be so great that she will appear in it in Boston also. After Miss Hauk's concert tour, she expects to appear in opera, though with what company has not transpired yet, and she thinks the prospect of the presentation of "The Taming of the Shrew" this season is excellent.

There are very few persons in this world who can grow better by taking themselves for a pattern. — [*Boston Star.*] But if he takes anybody else for a pattern his clothes may not fit him.

Moses Fiske has recently cast his fortunes with the Boston English Opera Company.

M'lle Rhea has been having a great success through New England recently.

Boss of the Ranch

THE BOSS OF THE RANCH.

There was an old frog,
  He was tall, he was slim,
His nose had the gout,
  And his eyes had the glim.
He did not like work,
  He did not like play,
So he smoked and he croaked
  While he sang this lay: —

Cheebung! cheebung! John Brown's hung!
The polywog mud at the bull-frog flung —
Crickets on the grape-vine sweetly sung
Cheebung! cheebung! cheebung!

He 's been quite a traveler, —
  Let him tell the tale, —
Three times round the world
  On a ten-foot rail.
He croaks of bully frogs
  He met while in France,
And how they used to fiddle
  For the polywogs to dance.

He did not like work,
  He did not like play,
So he smoked and he croaked
  While he sang this lay: —

Cheebung! cheebung! John Brown's hung!
The polywog mud at the bull-frog flung —
Crickets on the grape-vine sweetly sung
Cheebung! cheebung! cheebung! BROWN.

A recent Litta concert in Cleveland was a success.

THE ITALIAN OPERA.

Mr. Mapleson is deserving not only great credit, but also the hearty co-operation of the American public. He is bringing before the lovers of music a company of artists whom the world delights to know. Indeed, were there no other great attractions, the chorus and orchestra alone would demand the plaudits of the multitude. Signor Arditi holds them in hand as skillfully as an experienced driver of a fiery four-in-hand. At the head of her profession stands Patti, who will soon be heard with an ensemble worthy of her genius. She will appear in several operas that have not been given in America for years, as "Semiramide," "Le Prophete," "L'Etoile du Nord," and so forth. If Campanini is not here there is Ravelli. It were almost impossibe — although Col. Mapleson is a very good forager — to discover a baritone equal to Del Puente, or a basso of the power of Novara. Madame Cavalazzi as premiere danseuse is quite the personification of "poetical motion," dividing fairly the honors with the prima donna. Schalchi, the great contralto, is on her way to this country. America is well represented in Her Majesty's opera company. Mlle. Dotti (Mrs. Swift), well known in Boston, is a conscientious artist and student, who from year to year shows evidence of protracted study. As *Donna Inez* in "L'Africaine," and *Mathilde* in "William Tell," she sings most charmingly. Mlle. Lauri holds a pleasant position, and is for a second season with Mr. Mapleson. With a sympathetic mezzo-soprano, she makes an interesting *Siebel* or *Urbano*. Those who are fortunate enough to live on the route which Mr. Mapleson will follow, may prepare themselves for a great musical treat.

AUXILIARY NOTES.

Abbie Carrington has joined the *Hess Acme* Opera Company.

William H. Sherwood will give *six pianoforte* recitals in Philadelphia early in December.

Gus Williams has made a great success through the West in his new play of "One of the Finest."

The London School of Dramatic Art opened with thirty-three pupils the first week in October.

It is reported that Dion Boucicault has written a play in which the leading part is a man-monkey. The common idea is, of course, Poe's story

Christine Nilsson will sing selections from S. G. Pratt's opera of "Zenobia" at her concerts through the country. This is a fine compliment to an American composer.

Mrs. Parker Leach, formerly known so extensively and favorably as Mrs. N. P. Leach, has removed to Boston, and is ready to accept concert or oratorio engagements, her repertoire including the principal arias from the leading operas, the oratorios, and the most popular English ballads. Mrs. Leach has a fine method, and a pleasing voice, and will continue her great popularity here.

We have a great many inquiries, not only in person, but by letter as well, asking about our process of printing music from stone, whose press we use, and so forth. In response to all such inquiries we would say, that we use the Potter press, manufactured by C. Potter, Jr., & Company, New York, which we consider the best press in use on the continent for our line of business, in both registered and colored work. It is a heavy, strong press, and we believe it to be capable of greater speed and more durable than any other press in use on similar work.

ANTHEM. Make a joyful noise unto the Lord.

(Psalm C.) By H. P. DANKS.

SOPRANO.

f *Maestoso.*

Make a joy-ful noise un-to the Lord, all ye lands, Serve the Lord with

ALTO.

f TENOR.

Make a joy-ful noise un-to the Lord, all ye lands, Serve the Lord with

BASS.

f

dim. *cres.*

glad-ness: and come be-fore His presence, His pres-ence with sing-ing, Know ye that the

dim. *cres.*

glad-ness: and come be-fore His presence, His pres-ence with sing-ing, Know ye that the

dim *cres.*

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The Music on this and the following small pages is taken from the "Crown of Jewels," a new collection of Anthems, Sentences, and so forth, in octavo form, published by White, Smith & Co. The numbers comprise "Rejoice in the Lord," Anthem from 33d

he can tie the knot for us in church, then we 'll go right home, and everybody will be taken by surprise, and no chance for gossip. Won't that do?"

And the parson went over and sat down by Miss Hitty, actually taking one of her hands, while she blushed again like a girl of sixteen with her first lover.

Well, of course, there was not so large an attendance at church Thanksgiving morning as there would have been if all the young people had not been at the parsonage. But if everybody had known what three people in that church knew, it would n't have held half the people.

Miss Hitty was there, dressed in her best silk, with a new bonnet, bought at Waterbury the day before. Everybody wondered a bit at the new bonnet, but what was the utter amazement of the congregation when, after the prayer at the close of the sermon, Mr. Haskins stepped down, offered his arm to Miss Hitty Jennings, and led her to the altar railing, where Rev. Mr. Holmes performed the marriage ceremony over them.

Some of the people could scarcely believe their own senses! But as soon as they could, they began to crowd round with eager congratulations, while some of the younger ones flew to carry the astonishing news to the parsonage. And everybody agreed it was a first-rate match.

"O Miss Hitty! — there! I forgot — Mrs. Haskins," said Grace Levering, as they rose from the bountiful dinner table, "*did n't* you serve us out well! Was n't it a joke on us, asking you to contribute to your own donation party! What made you let us make such ninnies of ourselves? No wonder you would n't give anything! I declare I never felt so sold in my life, as when they told us. You laughed at us well, in your sleeves, did n't you?"

Mrs. Hastings did then, if she did not before. But she wisely kept her own counsel, and let nobody guess that when the girls were there, she did not know it herself.

But, as she arranged, next day, some of the gifts left the day before, she did not laugh even at Veve Foster's smoking-cap (for which the Rev. John had no earthly use), for in her heart Hitty Haskins was fervently thankful for that donation party, and thought she had the choicest gift of all!

M. D. Britts.

FROM THE GARRET TO THE STAGE.

"Please, sir, give me a penny."

"My little girl, this is a cold night for you to be" —

"Oh, come along, Dick. Why do you stand there lecturing the brat on the subject of the weather?"

"In a minute, Jack. Here, child, take this. By the way — buy some stockings to cover those bare ankles. Good-night."

The little beggar took the piece of money which the kind-hearted gentleman had given her. With eyes brimming over with sad tears she mutely thanked him.

The memory of that pathetic face, pale as the snows which clung to cornice, and loaded down the tree boughs, haunted Dick Thornton's mind for many a day.

It was but a kindly act, one of the generous impulses which seemed by right to belong to his disposition. A small thing in itself, — the bestowing of alms, — yet it warmed *his* heart, even though the piece of money went the way of most almsgiving — to the till of the rum-seller.

The street-waif, the little beggar, was not such a mere child as Dick had supposed. The scant, ragged dress, the pale face, and bare ankles red with cold, gave her the appearance of a girl ten or twelve years of age. The truth is, Kit is nearly sixteen.

That night, as she crawled up the miserable stairway which led to the garret, her home, there came to her a generous thought toward the kindly disposed gentleman who had given her the money. Who or what he is, she perhaps will never know. His kind words sent a warmth to her heart, and though she did not dare to buy stockings to cover her ankles, yet his thought for her comfort was sufficient to bestow warmth.

Dick Thornton was one of those reckless fellows, ever in want, yet never quite penniless. He lived in a circle of enchantment as it were. He was surrounded on all sides by a gay set of fellows like himself. Neither he nor they had any fixed method of bread winning. True, when the spirit moved him, — which was seldom, — Dick would sit down and dash off a pretty bit of poetry. The papers would reproduce it all over the land. Then would follow a long interval of silence. And finally, another gem would float from his mind to cheer *some one* — to open the flood-gates, mayhap, of some one's grief. People who were judges, said that Dick, if he would only confine himself to a literary life, would in time be able to accomplish much. Alas! one of his traits was *never* to confine himself to any particular thing. And so he went on from day to day, dipping into a thousand sweets, yet never gathering any; gazing upon fair and precious pictures, yet never holding any within; doing much, accomplishing nothing. Such a small matter as giving alms to a street waif had long ago passed from his mind.

One night, three years after the happening of the event as given in the forepart of this little sketch, Dick was passing through Chatham Square on his way to the ferry.

Suddenly the sound of a sweet voice fell upon his ears. He stopped, listened. The voice came from a low concert hall. Surely, such a lovely voice as that is out of place in such a quarter. Out of curiosity he stepped into the hall. There, standing by the side of a rickety piano thrummed by a long-haired Bohemian, was a tall, fine-formed girl. She it was who was the owner of that superb voice. Her throat was as white as marble, and as it swelled during the progress of the little song, Dick thought it the prettiest throat he had ever gazed upon. Leaning against the corner of the bar, Dick stood and watched the pretty singer for a long time. Finally she finished; stepped to the bar, and after receiving a small sum of money from the proprietor, she went out of the hall.

"Who is the lady?" asked Dick of the party behind the bar.

"Kit."

"Kit who?"

"I don't know. I say, boss, ha'n't she a mighty fine singer?" returned the man leaning over the bar.

"Can you tell me anything about her?" asked Dick.

"I can; but see here, boss, are you a newspaper chap?"

Dick was puzzled to know what the man meant. Finally he ventured to say that he was.

"All right, then. I thought you was one of them rich fellers looking up forlorn talent. I don't allow *no* man to break my business up. As the girl! Well, she is poor — mighty poor. She comes here every night to sing. It draws trade, you see. I pay her for it."

"Where does she live?"

"Somewhere in Baxter Street. I think it is over Moses Lowskie's pawn shop."

"Good-night," ejaculated Dick, and turning upon his heel he went out of the concert-hall.

There were many singers who were not half as capable of filling the bills as was that girl, or would have been, were she possessed of some more extensive qualities. Her voice was clear, sweet, and tender. There was a power behind it. Cultivation alone would bring forth the fullest scope.

Dick had a rich old aunt over in Brooklyn, who nearly idolized her handsome young nephew. That night he had a long consultation with her. At first she said it was mere nonsense — he expostulated strangely. Finally, the old lady consented to something which he requested.

She smiled upon him with her kind *old* face, and said, "Dick, if you really think the girl is worth it, why then, my dear boy, go on with your plans, by all means."

A new star was to appear. The city was flooded with the small, neat posters, extolling the beauty, the grace and genius of the fair singer.

In a box Dick was seated with his aunt. Both were eagerly awaiting the appearance of the star.

It was one of the new, light operas, and the candidate for musical honors was to make her first appearance "upon any stage."

"Look, aunt — there she is. Is she not lovely?" exclaimed Dick, warmly, as the lovely girl emerged from the wings at the left.

"Finest woman I ever saw. Dick, I 'm afraid" —

The rest of the old lady's remark was lost in a wave of sweetest music which welled from the red lips of the singer.

She finished the little song with a superb effort, — one of those vocal trills which ring in the ears of the appreciative listener long after the curtain has fallen. She was a success. The opera moved along smoothly, and Dick's protege acquitted herself grandly. After the curtain had rolled down for the last time, a wave of applause rose from the audience. Then, from the right front entrance the star emerged, and bowing low, sang the following: —

> "Let it be soon. Life was not made too long
> For distant hours of futurity.
> Thy presence soothes me like some far-off song;
> Oh, where my heart has rested let it lie.
> Hope is the morning, love the afternoon.
> Let it be soon."

A strange thrill came into Dick's heart as those words touched his sense of hearing. This girl, this stranger, she who knew not even her own past, she had thrilled him with that song. His had been the hand to lift from obscurity this gem; his were the eyes to first see beauty in hers; his the heart — oh! sweet thought — *his* the heart to *love!*

"Kit, you did splendidly. Tell me, why did you sing that little song at the last?"

"Because — because" —

"Why?"

"*Please, sir, give me a penny!*"

"*What!* Are you the little street waif?" asked Dick.

"Yes; but I did not beg"—

"Ah, Kit! I love you—my heart is all yours—*will* you be my little wife?"

"I—when?"

"'Let it be soon.'" H. S. KELLER.

HOW HE DOES IT.

Billy Tremaine, one of the most successful salesmen in the music trade, tells the following good story in the New-York *Free Press* as to how he does it:—

I always make love to the daughter, if there is one. If not, I take the old woman. At that time I had a partner named Archibald, and we went under the firm name of Archibald & Tremaine. One day we drove into a small village and stopped at an inn where a number of farmers were lounging around. We inquired if they could tell us where we could sell an organ. "Oh, yes," answered one, "you go up here to Ike Brown's; he 'll buy one of you." At this the others all laughed heartily. We made some inquiries, and found that Ike Brown was a rich old farmer, living about two miles distant, who married a second wife, with whom he did not live on pleasant terms; that he had a daughter about seventeen years old by the first wife, and two little kids by the second. We drove up to the house. When we got inside the outer gate we espied something that looked very much like a bundle of rags lying on the front stoop. As we drew nearer, however, we discovered it was a man sprawled out, with his face downwards, basking in the sun.

"Does Mr. Brown live here?" we inquired.

"Yes."

"Is he at home?"

"Yes."

"Where is he?"

"Here."

With this he slowly turned himself over and looked at us and our wagon, which had Archibald & Tremaine painted on it.

"See here, now," he exclaimed, "you jest git. I don't want no organ."

We told him we did not want to sell him any, that we were on our way to the house of a farmer named Bartlett, who lived about nine miles distant. That, having heard he set a nice table, we had merely stopped there for dinner.

"I 've heered tell on you fellers afore," he replied. "You want to get that infarnal thing into my house, and then you won't take it out. But if you do, I 'll bust her to pieces with an axe."

We took our horse out of the wagon, and I accompanied the old farmer to the barn. Before starting, I told Archibald to be sure and get the organ into the parlor while we were gone.

We went to the stable and looked after the horse, and I kept the old man waiting as long as I could on one pretext and another. When we returned, however, there was the organ about half way up the front steps, and Brown's wife and my partner tugging away at it for dear life.

The old farmer was so mad he swore till everything was blue.

"But, my dear!" interposed the wife, "they only want to set it into the parlor."

"Oh, you go to —— and get your dinner," yelled her infuriated husband.

She left, and I talked to the old man till I quieted him down, and got him to consent to let us set it up in the house, and let us play on it while they were getting dinner ready. I then commenced to make love to the daughter, and finally got her to sit up to the organ while I taught her to play a little piece with one hand.

Occasionally I would look over my shoulder and surprise the old man (who was sitting in the kitchen), peeping through the door. When he saw me he would always dodge back.

Shortly after this his wife came into the room. She was very anxious to have the organ for her little kids that were growing up, to play on. I said to her: "If you will oppose this strongly, I 'll sell him the organ." She agreed to do so, and we all sat down to dinner.

We talked about the crops and different topics, till, finally, I introduced the subject of the organ. I told him that his daughter was now almost a full-grown woman, and he ought to purchase it for her so that she could learn to play.

"You had better buy her a wash-tub," ejaculated his wife.

"I 'll buy her what I —— please, for all of you," answered the irate husband.

With this the battle waxed warm, I can assure you. She goaded him on, while he fumed and swore. I left the table and went into the parlor. Soon the daughter followed me, and then the old man. He went over and talked with the daughter a few minutes, and then came over to where I was sitting.

"Won't you play us a tune on that air thing?"

I played him a lively jig, and then pretended I was in a great hurry to get over to farmer Bartlett's.

"Hold on a minute and play us another," said he. I complied.

"What 'll you take for the durned thing?"

"Two hundred dollars."

"Look here now, I 'll tell you just what I 'll do with you. I 'll give you one hundred and ninety dollars."

"That settles it. Bring out your greenbacks," said I.

The old man went upstairs and brought down one hundred and ninety dollars, and I left.

PANSY'S GRIP.

"Welcome home, Pansy."

Dapplevale was at its prettiest this sweet June day as it nestled cosily among the hills that towered above it on every side. Down in the shady glen where the village church stood, almost hidden by the cypress trees whose great boughs of green were swept carelessly against the sides of the most beautiful structure, Pansy Perkins was standing, and as Ethelbert Pettengill spoke the words with which this chapter opens, her face lighted up with a radiant 2x4 smile that was beautiful in its sad expanse of territory.

"Come to me, Pansy," he said.

It was Ethelbert's voice, tender and gentle, that spoke, yet with something in its tones that made the girl pause.

"It is very hot, is it not, darling?" she said.

"Yes," replied Ethelbert, "and it is getting late, and we should be going home." And as he spoke the girl looked up at him with those dark eyes that had bewitched so many men.

"Do you love me?" she said.

"Passionately, my angel," was the reply, in tremulous tones.

"And you will buy me some ice cream?" she continued.

Ethelbert felt his heart throbbing against his suspender, and for an instant he could not reply. But the momentary agitation was soon over, and he spoke out in mellow tones:

"I will do it with pleasure."

The peachy cheek of the girl was laid close to his now, and the velvety lips kissed him tenderly back of the left ear. And then turning her head slightly, Pansy whispered to herself, "I have not lost my grip." — *Chicago Tribune.*

SUNSET REVELRY OF BIRDS.

From view
O'er Terra's brink
Sol's car doth sink;
And now that beauteous home
Of song, the azure dome,
Is flooded through with music rare;
For from yon color-cages fair,
Whose gold and pink-embroidered purple rest,
Anon by zephyrs blown, low in the west,
Fast flying flocks come warbling, seemingly released,
To hold, 'mid balmy air, their full, melodious feast;
Quick dart they high and low, then far and near,
And like gay elves in revelry appear.
Awakened by their clamor sweet,
Pale Cynthia from her blue retreat
Slow rises, showing now
Her silver-shining brow,
To bless the gaze,
And cheer the day's
Adieu.

HENRY W. STRATTON.

Neponset, Mass.

MARBLES.

Flattery is the whirlpool of common sense.—[*Exchange.*] But it makes things lively for a little while.

Ladies' hoops are to be staving big this year.—[*The Judge.*] Probably because jeweled garters are in fashion.

No, young man, the Philadelphia *News* is not a horse journal.—[*Arkansaw Traveler.*] No, indeed! not a bit of it.

The *Commercial Bulletin* recently printed an article headed "The Situation in Hemp." It was not in the "Spice," and hence was no choke.

Laid in your winters's cough, yet?—[*Fall River Advance.*] Certainly. Our winter's scoff is for everything mean and unprincipled. Come again.

The paragrapher who has lived to see his items sandwiched among a column of leaded, special-notice, fifty-cents-a-line advertisements, has not lived in vain.

There is no more modest thing in the world than a clock—for it is always "running itself down."—[*Yonkers Gazette.*] And holding its hands before its face.

When a costumer receives an order for masks and has none in stock, is he not quite out of countenance?—[*Elevated Railway Journal.*] If he has none in "stock," he may have some in "ruff."

A mis cue is equally annoying to a billiard player, an actor, or a Chinaman.—[*Boston Commercial Bulletin.*] Yet Oliver Wendell Holmes's Miss Q. is a delightful affair—"Dorothy Q.," you remember.

Mr. Talmage asks: "What is the distinctive feature of today's religious press?" We should say that it was its lying about its circulation, and its hypocrisy about its religion.—[*Fall River Advance.*] And stealing its funny items.

FOLIO.

MUSIC, DRAMA, ART, LITERATURE.

ROBSON AND CRANE are at the Globe Theatre in "Forbidden Fruit" as this issue of the FOLIO appears.

MRS. LANGTRY at the Globe Theatre December 4. Her success in New York was phenomenal, and a like reception undoubtedly awaits her here.

MINNIE MADDERN follows Lawrence Barrett at the Park Theatre in December, with her plays of "Fogg's Ferry," and "Wild Wave," which have made such a success in the West.

LILIAN CLEVES is appearing at the Windsor Theatre in the "New Magdalen" as this issue of the FOLIO appears. Manager Lothrop bids fair to make a success of this theatre this season.

"ROMANY RYE" has made a great hit at the Boston Museum, as it could not fail of doing with the popular taste as at present, and with such a sterling company to interpret it. The settings are especially fine.

THE BIJOU THEATRE will open December 11, with Gilbert and Sullivan's new opera of "Iolanthe, or The Peer and the Peri." This will be a fine send-off for the little theatre that is sure to become a popular resort.

"THE WHITE SLAVE" is the next attraction at the Boston Theatre. It is from the pen of Bartley Campbell, and has made a great success at Chicago and elsewhere in the West. The fine stock company of the Boston Theatre will appear in it.

CHRISTINE NILSSON received a grand and a deserved welcome at her three Music-Hall concerts. Her voice is as powerful, full, and sweet as ever: indeed in some phases it has an added depth and fervor. A correspondent speaks in just praise of her elsewhere in this issue.

SALVINI'S return to Boston was hailed by crowds, who thronged the Globe Theatre at every performance. "The Gladiator," "The Outlaw," and "Othello" were given. Salvini's *Othello* is one of the most superb pieces of characterization we have ever had the pleasure of witnessing.

"ALL SORTS" of the Boston *Post* speaks of the editor of the FOLIO as "a would-be newspaper man." This is very funny. The editor of the FOLIO was editing a paper in Kansas about the time that the precocious "All Sorts" boy was wrestling with the contents of a nursing-bottle loaded with Vermont skimmed milk.

JOHN C. FREUND is in a new venture—a daily musial and theatrical journal—which is to appear about the time this issue of the FOLIO does. It is a big venture, but there seems to be ample room for it, those professions have grown so in importance during the past few years, and there is such a great desire on the part of almost everybody to know what is going on in the mimic world.

"ZARA," Annie Pixley's new play, seems to be meeting with great success everywhere, giving her as it does a fine chance to display her brilliant vocal abilities. "The Huntsman's Horn," "Come buy my Flowers," and "Sweet to the Milkmaid the Plowboy Sang," Mr. White's recent songs, are sung with great success, frequently to double encores, every evening.

MARIE PRESCOTT triumphed very justly in her suit against the News Company for defamation of character, made by an irresponsible scribbler for a vile so-called dramatic sheet. The author of the libel should have suffered, but there was no way to reach him. The news companies will hereafter be more cautious, and the indecent papers will not be circulated by them, from fear of consequences.

STONE PRINTING is as yet in its infancy, as utilized for newspaper printing. Our readers will see that our illustrations will steadily increase in merit as month after month elapses, and the FOLIO will not only continue at the head of all similar publications, but will leave them farther and farther in the rear as time passes on, and constant improvements are availed of as opportunities permit.

THE PARK THEATRE has had Lotta and crowded houses for three weeks, and Lawrence Barrett follows, bringing out his new play of "Francesca di Rimini," which is from the pen of the well-known Philadelphia poet, Hon. George H. Boker, and which Mr. Barrett thinks "superior in many respects to any modern drama in his repertoire." It is founded on the Italian story of Dante, and we hope to see it secure the success that it assuredly deserves.

THE HANDEL AND HAYDN SOCIETY gave "The Creation" to a crowded house at the great hall of the Mechanics' Building on November 13, Emma Thursby, Charles R. Adams, and John F. Winch in the solo parts, Carl Zerrahn as conductor, and B. J. Lang as organist. It was a great success both financially and artistically. "The Messiah" will be given at Music Hall, December 24, with Henrietta Beebe, Flora E. Barry, William J. Winch, and Georg Henschel as soloists.

ESPECIAL attention is called to our fine portrait of William Redmund in this issue of the FOLIO. While we have issued many good pictures heretofore, this one surpasses all. Some of our pictures have not been entirely successful, we are quite well aware; but this one speaks for itself. As our establishment gets into better working order, we hope to reach that standard in all of our illustrations. If our friends will increase our list till we number fifty or sixty thousand subscribers, we shall equal that standard speedily in all our pictures.

The Farini Concert and Chamber Opera Company gave entertainments at Lawrence and Portsmouth on November 15 and 17 respectively, when the first and last acts of "Il Trovatore" and a concert selection were given to full houses and great success artistically. Addie C. Reed, soprano, Cora E. Wyse, mezzo-soprano, Marie C. Strong, contralto, S. Millard King, tenor *con grazia*, W. H. Stedman, tenor robusto, and Antonio Farini, basso cantanti, and Howard M. Dow, conductor. The company is giving entertainments in other towns and cities about Boston as this issue of the FOLIO appears. Manager Hackett, of Providence, is arranging with Signor Farini for an extended tour of the company, which is sure of a great success.

AUXILIARY NOTES.

T. P. Ryder is to conduct a musical convention in Swanton, Vt., December 19–22.

The Slayton Colored Ideals, with Sam Lucas, appear in the Star course at Tremont Temple, November 27.

Camilla Urso and her fine concert company recently gave an enjoyable entertainment in the excellent Star course at Tremont Temple.

The Lyon and Healy Brass Band of Chicago will give a concert at Central Music Hall, assisted by local talent, December 1.

Maude Granger left a fine impression in Boston from her excellent impersonation of *Edith Gray* in "The Planter's Wife" at the Windsor Theatre.

The Eichberg String Quartette made a fine success at the Meionaon after their study abroad. The ladies are real artists, and the first praise for that should be given to Julius Eichberg.

"The Black Flag" is very like rubbish, but N. C. Goodwin, Jr., Eliza Weathersby, and the rest of the company, did such clever acting in it that at times it was really enjoyable.

Anna S. Crain, a bright young woman from Kansas City, who has a pleasant voice, and is studying in Boston, and meantime writing very readable letters home to the Kansas City *Times*, gave us a pleasant call recently.

The Germania Quartette, with Rose Stewart, soprano, is having a great success in its concerts throughout the country. Miss Stewart is a charming vocalist, showing good study and fine feeling, and the instrumental part is of the high Germania standard.

The musical department of Dean Academy, at Franklin, Mass., is in a highly flourishing condition, with Minnie Little at the head of the vocal department. Mrs. Little's musical career dates back to the old School-Street choir, of which she was the soprano singer, and one of the best in the city. She has been at Dean Academy for eleven years, and in Boston has several pupils who appear occasionally to excellent advantage on the concert platform. She is one of our best teachers, and is meeting with the success that she deserves, not only as the vocal teacher at Dean Academy, but with her pupils in Boston as well.

J. A. Hills has commenced a series of three chamber concerts, or evenings with Haydn and Mozart, at Chickering's rooms, with the assistance of Mrs. Allen, M'lle Von Arnhem, Mr. Allen, and Wulf Fries. The first evening embraced a trio by Haydn, No. 7, a trio of Mozart's, No. 1 in G, a fantasia in C minor, and sonata for piano, and several songs, interpreted by Mrs. Allen. These latter were sung with sweet purity of tone, and we think would have been better appreciated if they had been scattered through the programme instead of being sung in a bunch. The next concert will take place December 11.

Mrs. O. T. Kimball, the well-known soprano vocalist, has been singing with good success about Boston lately, appearing for a week at the Institute Fair the second week in November to great enthusiasm and persistent encores. She also sang at an entertainment given in Melrose by Leona Hardy, the other talent being Julia Wells and the Weber Quartette. She will sing in East Boston with the Cheney brothers and Ella Fox November 30, and will appear at Nashua with the Spanish Students, Gus Kammerlee, and Flora E. Barry soon. She has a sympathetic voice and pleasing manner, and is sure to increase the circle of her admirers.

THE BEST Christmas or New-Year's present is a year's subscription to the FOLIO. A dozen times during the year it will come to remind the recipient of the best wishes of the giver. Subscribe in season, or you may fail to receive the January number.

WILLIAM REDMUND.

It is with no ordinary pleasure that we present, as our leading picture with this issue of the FOLIO, the portrait of William Redmund, the leading man of the fine Boston Theatre Company, who has made such a splendid record and gained so many friends during his brief career in Boston. He has appeared in but five or six different characters, and yet he seems already an old friend of the Boston Theatre patrons.

While Mr. Redmund is London born, and is considered an Englishman, he really belongs to one of the oldest and most famous Irish families, his London birth not being able to rob him of the royal Irish look of vigor and honesty that is a distinguishing feature of his appearance. He is still less than thirty years of age, and made his first appearance in 1874 at the Theatre Royal, Margate, playing *Brown* in "New Men and Old Acres." His first appearance in London was made on Easter Monday, 1875, at the National Standard Theatre, in a play called "Rank and Fame." He soon after became stage manager here. He has played in several of the London Theatres since, and was Edwin Booth's principal support while at the Princess Theatre a couple of years ago. He has a fine figure, a clean and an expressive face, and a very pleasing, musical voice. He has appeared in a number of Charles Reade's plays, and that author is said to insist always that Mr. Redmund shall play the minister whenever there is one in his productions.

During Mr. Redmund's first season here, he boarded at one of the leading hotels down town, but did not like the noise and bustle, and now is domiciled pleasantly in a pretty suite of rooms in a quiet street at the South End, where we called the other day, and found his apartments furnished for work and study rather than with any idea of luxury, the principal ornaments being photographs and a set of Le Brun's pictures illustrating facial expression. Many of the pictures are almost trivial, as viewed from a high-art standpoint, but such as indicate a strong domestic feeling. He is a most indefatigable student and hard worker, and a remark he made is worth framing in gold to be hung in every house: "One may make more personal friends by going about and neglecting study; but a 'bar-room actor' is not going to get ahead on the stage." His appearances in Boston have been as *Michael Strogoff*, *Sir Clement* in "The World," as *Gilbert Medland* in "A Free Pardon," and as *Claude Melnotte* and *Ruy Blas*. Abroad he has appeared as *Shylock*, *Richard III.*, *Romeo*, *Hamlet*, *Macbeth*, *Othello*, *King Lear*, *Werner*, *Richelieu*, *Ingomar*, *Claude Melnotte*, *Thoas*, *Ruy Blas*, *Monte Christo*, and *Michael Strogoff*, in leading roles, and in many others of lesser note when in the support of Mr. Booth and others. His indorsement by the London as well as the provincial press was strong and decided, and his success and indorsement here has been as hearty and as unanimous.

While Mr. Redmund has been seen in Boston in little but melodrama, his inclinations are very decidedly toward the romantic drama, and he hopes some day to be seen in characterizations of that nature. At the close of his engagement with the Boston Theatre, he will star in the romantic drama, as he owns pieces by G W. Wills, Wilkie Collins, C. Osborne, and others. His repertoire will include also Victor Hugo's "Ruy Blas," in which he made so great a success at the Globe Theatre last spring.

Mr. Redmund thinks, after the rage for melodrama has subsided, that there will be a fine opening for the romantic school.

THE FINE ARTS.

The exhibition of oil paintings and water-colors at John A. Lowell & Company's, 70 Kilby Street, Boston, is a very fine one, and has been remarkably successful in attracting attention. W. E. Norton's large canvases are among the very best he has ever sent home — beautiful in color, and wonderfully faithful in technique, while the drawing is in his usual strong vein. Charles Sprague Pearce's several pictures and studies are strong, this year's Salon picture ("The Arab Jeweler") being already sold for two thousand dollars. W. F. Halsall has three fine marines, Marcus Waterman three Eastern pictures, vivid in color, George W. Edwards has a dozen fine water-colors, and other well-known artists are well represented.

W. H. Hilliard's new pictures are attracting a great deal of attention at Palmer, Bachelder & Company's, including as they do the best work of his life — sweeter in color, and more artistic in handling. The several pictures painted last spring and summer about Pont-Aven have the genuine French feeling for landscape color, while the method of the painter is hidden in the artistic effects arrived at. The collection as a whole shows the wonderful versatility of the artist quite as decidedly as it does his genuine feeling for nature in its most poetic phases.

M. Johnson has a large marine picture in the window of A. A. Childs & Company that is the best we have ever seen from his easel. It has been dividing attention with several clever water colors of Western landscape by Fred Gary.

William Willard's last portrait, that of a lady, was shown at John A. Lowell & Company's, where it attracted much attention. In color, feeling, and handling, it is superb.

I. M. Gaugengigl and Phœbe Jenks have returned from Europe, and already are busy in their studios in the Studio Building.

Williams & Everett have a fine collection of pictures on exhibition, among them one of boys fishing over a brick wall into one of the canals of Venice, by F. D. Millett. The artist exhibited it some years ago, on his return from Europe; but it has been repainted and much improved since. A "Judith" by Gabriel Ferrier is a splendid work in color, and has not the brutality of usual Judiths, since the head of Holofernes probably has not yet left his shoulders, the terrible result being left to the imagination of the spectator.

C. A. Walker has a fine collection of monotypes on exhibition at Doll & Richards's gallery.

A series of string quartette concerts are being given at Chickering's by the new quartette club, composed of Campanari, Mueller, and others. They play finely, and prove a great addition to our chamber concerts.

A lily-of-the-valley is a little one for a scent.

AUXILIARY NOTES.

The 1024th recital of the New-England Conservatory of Music took place at Tremont Temple on November 17.

J. W. Duncan is teaching vocal music in Taylor County, Iowa, and meets with success, using "Perkins's Model Class Book."

"Sweet to the Milkmaid the Plowboy Sang," by C. A. White, is being sung with great success everywhere by Annie Pixley in her new play of "Zara."

H. S. Perkins will conduct the second annual convention at Ridgeway, Ont., December 12–15, and the fifth annual of the Niagara-County Musical Union, at Cambria Centre, N. Y., December 19–22.

Haydn's oratorio of "The Creation," and Handel's oratorio of "The Messiah," will be issued in a few days by White, Smith & Company. They will be superb editions, and the price will be 80 cents in paper, and $1.25 in boards.

"The Choir Bell," by Leonard Marshall, a book for choirs, singing schools, conventions, and so forth, is a book that should attract especial attention now, in view of the approaching holidays, when song and praise are such features of the home circle.

A great hue and cry has been raised about Gounod's Redemption Hymn, to the effect that there is but one set of orchestral scores in America, and that one controlled by Theodore Thomas, whereas it has transpired that there are two here, besides two in Canada.

M'lle Van Arnhem has been engaged to sing in "The Redemption," by Gounod, to be given at an early day at Music Hall, and probably to be repeated at a subsequent date at Mechanics' Hall, under the direction of J. G. Lennon. Mr. Lennon's enterprise is to be commended heartily.

Grace Hiltz-Gleason, wife of the composer Frederic Grant Gleason, of Chicago, who has during the past year been prosecuting her vocal studies in Paris with Mme. Viardot-Garcia, Mme. La-Grange, and Signor Sbrilgia, will soon return, and will make her first appearance in Chicago, at the Hiemendahl Symphony Concerts.

"Czerny's Velocity," complete, with American fingering, is issued in a beautiful edition, printed from stone, and bound in cloth, by White, Smith & Company, at $1.75. It is the only complete edition published, and contains the nine introductory studies, Hamilton's notes, and so forth, and is sold at the same price that the incomplete editions are.

"The School Wreath," for mixed and boys' grammar and high schools, academies, singing schools, and the home circle, is the best book of the kind, consisting of three distinct departments, — rudiments of vocal music, secular pieces, and devotional pieces. It has been prepared carefully by C. P. Morrison, and is published by White, Smith & Company at seventy-five cents, with a liberal discount offered to schools and the trade.

C. A. White has just returned from a trip to Chicago, where he spent several days about the middle of November, looking after the interests of the Western House of White, Smith & Company, which are increasing so rapidly that one or the other of the partners is now obliged to spend a part of every month there. The larger part of the Western trade goes direct to the Western house now, while there is so much increase in the bulk of the Eastern trade that the Boston house is just as much overrun as ever.

CHURCH MUSIC: CHOIR OR CONGREGATIONAL—WHICH?

There is no item in the economy of church routine upon which there is more diversity of opinion than exists upon the highly important question above stated. And though the discussions, both oral and written, have long been waged zealously and warmly, there is not the least ground for a doubt that the existing differences in opinion have been honestly conceived and entertained, and are argued in entire honesty of purpose, and with a view to the best interests of the sanctuary, in so far as the question of the musical portion of the service is concerned. And it is not at all surprising, but quite the contrary, that such differences of opinion do exist, as there is no reason why men should be more in accord in their views upon such a peculiar subject as this of "church music," than they are upon the thousands of other questions upon which mankind has differed since creation first began, and will continue to differ so long as humanity is so variously constituted, and of such endless grades of intellectuality. The only seemingly safe course to pursue is to follow that time-honored conservative axiom, and live up to it,—'Agree to disagree."

But as there is no question involving such wide disparities of sentiment as are the direct outgrowth of discussion that seem to be inevitable in this, as in other questions, in which there is not some safe middle ground, there is, unquestionably, such a point in this discussion. Let us see if we cannot find it. Harmony is an indispensable adjunct of success in any undertaking, and the want of it is often productive of the most disastrous results. And it must be admitted that in this matter of church music there seems to be more of the distracting spirit of discord than of the soothing element of concord. It is to be deprecated that such a feeling should prevail, but it does exist, notwithstanding. In all matters pertaining to the sanctuary and its influences. nothing should be permitted to find a place, even the most insignificant, that is not perfectly attuned to the spirit which should prevail within walls consecrated to religious precepts and teachings. Men should cast aside all elements calculated to mar the influences of the place, leaving outside its walls every feeling fraught with antagonistic tendencies. Here, all should be peace and concord; all differences of opinion should be reconciled, or if not they should be left outside, with all other temporal distractions. Men should always be tolerant of the opinions of others upon all subjects, and, while conscienciously retaining and sustaining their own, be mindful of the equal rights of others to be as tenacious of their individual views.

The advocates of congregational worship urge with great consistency and persistency, that singing is a portion of divine worship that each one should perform for himself. That we are commanded to "raise the voice in song, and worship God in the anthem of praise," and that this duty and pleasure cannot be delegated to another. They also urge that *all* should join, without regard to individual fitness, and irrespective of the possession of the necessary ability. The justice of the proposition first stated that each should sing for himself, is at first thought, and in a genuine sense, eminently true and consistent with the broad question of divine worship, but it has its qualifications, and vitally important ones, too. We are commanded to "pray without ceasing," and "exhort in the sanctuary," but are not both these duties delegated? Are not pastors secured, their compensation graded in accordance with their abilities, to perform both the above-named duties satisfactorily, that is, ably? Is it not a very common experience in every-day church history that pastors are changed for others of greater ability, and that "calls" are extended to this or that particular reverend, with a view to improving the quality of the worship, and securing a pastor whose power to preside over divine service is fully up to the standard, or equal to that of other sister churches? Is not the spirit of competitive emulation as strong in church as in secular matters? Do not all congregations aspire to the foremost position among their contemporaries—in point of excellence in matters of service routine? Unquestionably they do, and most properly, too. It is a proverb of ancient origin strengthened by the lapse of years, and in some forever, honored by the observance of all nations, that "Whatever is worth doing at all, is worth doing *well*." Mediocrity is intolerable, and in this essentially progressive age, that people or society who are content to remain last in the race, are to be pitied. If it is necessary that only the most eloquent divine should be secured to pray and exhort, it is equally, if not more important, that the music of this sanctuary should rise to as great a height of excellence. Incongruities are unpleasant, and the effects of an eloquent discourse can be entirely destroyed through the introduction of some untimely element.

Humanity is attracted by the eye and ear, and if we desire to touch the heart, it must be through these senses. Christ said, "I come to call sinners, not the righteous, to repentance;" and "You that are well need not a physician, but they that are sick." So churches should be made attractive in all their elements, in order that the unregenerate may be drawn into them to be benefited. Of what avail is it that all over the land are houses consecrated to God, if sinners go not into them to be taught, and made to see "the error of their ways?" There is no compulsory law in our republican land, and therefore all attendance upon the sanctuary, all participation in its benefits, must be spontaneous and voluntary. We can only secure the presence, in places of divine worship, of those whom we desire to reach, by making them not only pleasing to the eye, but to the ear as well. Conversion at long range is an utter impossibility; and all the tracts and sermons in the world will be of no avail, if directed to parties absent from the sanctuary, and hence not immediately subjected to its influences. To proceed effectually in this work of reform, it is first necessary to secure the presence of those you would benefit, and then subject them to such influences as you are desirous they should receive. Unless a man be first interested in any particular subject, all efforts to give his mind and thoughts an inclination thereto, will be utterly futile and wasted. The proper order of procedure then, seems to be, first, receive the attendance of those with whom you desire to labor, and then endeavor to reach their hearts through an interest to be awakened within them by the influence of pleasant surroundings and harmonious utterances. Man is essentially gregarious and pleasure-seeking, and naturally gravitates to that point whereat his wishes and desires are most fully ministered unto. And just here comes in the highest duty of the churches; first, to endeavor to direct his tendencies and impulses into correct channels, thereby insuring that his pleasures will be such as are commended and second, to supply these pleasures, thereby insuring a double return.

Nor is the duty of the church entirely confined to its missionary labors, for it is as important that the interest engendered shall be continued and sustained. It is easier to draw in a congregation than it is to retain it permanently; hence it is [illegible] essential that the influences through which the several members were originally attracted, be [illegible] sustained. If not, the result is inevitable: the same restless reaching out for something better or something nearer, which is very often mistaken for it, which first leads men into the church, will draw them elsewhere; and when once this demon of unrest takes possession of an individual, his powers of resistance become insufficient to withstand the temptation to change. In his pursuit of variety he wanders from one church to another, each day becoming less satisfied with any. This variety is essentially demoralizing, until at last he ceases to seek for improvement or pleasure in this direction, and their places of divine worship know him no more. The history and experience of churches all over the world will sustain this statement; more deserters have wandered from the fold through loss of interest, than from all other causes combined. How to prevent it, is the question. The answer is plain and easy to understand. Make the church the pleasantest and most desirable place, and no further effort will be needed. See to it that every portion of the service is attractive, and that no effort be spared to insure this. In God's service, which is the salvation of his lost sheep, the best is none too good; therefore, be sure that he has only the best. Let both ends of the church, the pulpit and the choir, be worthily filled, so that the prayer and the song shall rise to Heaven attuned to the purest harmony, such as will find favor in Heaven, where all is concord, all is peace and joy.

There can be no dissent from this statement: in all congregations there are enthusiastic souls who love to pour themselves out in song, and who find sincere happiness in so doing. But it is painfully true that their zeal is often vastly in excess of their ability to worthily fill out "the measure of melody," and the result of their efforts, while satisfactory to themselves, is eminently otherwise to others whose ears are more accurately attuned. Thus the ill-directed, though praise-worthy zeal of the one is productive of evil to another, and the desired result is marred. And just here the middle ground suggests itself,—a compromise through which the zeal of the enthusiastic worshipper shall be permitted to have its course, and at the same time, all the harmonies of the sanctuary be preserved. The suggestion is by no means a new one, as it has been acted upon in many congregations, and generally with the most desirable results. The only new point to be gained from its presentation at this time, is that it is urged in connection with certain cogent reasons for its general adoption. It must be admitted, that even in congregations where it is being adopted, the measure has only been secured as a sort of grudging concession to a seeming demand for some such measure, and not because of a genuine desire for the best interests of the services of the sanctuary. Under such circumstances the spirit of harmony is a delusion, and cannot long prevail. We commend this suggestion to all interested, and earnestly ask a careful consideration of its merits. The best course is to have, at least, one of the hymns selected sung

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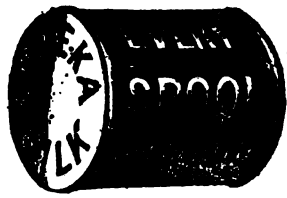

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ADELINA PATTI.

Adelina Patti is at last here, and in spite of many a doubting Thomas, she is singing under Mr. Mapleson's management. Mme. Patti had a rather severe passage, taking a bad cold on board the steamer, but after a week's careful treatment made her re-appearance in *Lucia*, Monday, November 6. Notwithstanding Mrs Langtry was playing to a packed house, the Academy was filled to its utmost extent. The house on Friday night, November 10, was by far the most brilliant assembly ever seen. "La Traviata" was the opera, and the knowledge that Mme. Patti was the *Violetta* served to bring together a galaxy of beauty and fashion not excelled in the world. The fair cantatrice was in the best of voice, and her remarkable powers of vocalization received the most emphatic recognition from the immense audience. The people were fairly wild with enthusiasm. Handkerchiefs were waved, the walls fairly rang with the "bravi" of the assemblage, and the ladies in the proscenium boxes tore off their corsage bouquets and threw at the feet of an artist who has the whole world at her command. Undoubtedly there is but one Patti. No person has ever created such a furore. The captious critics of New York will have abundant opportunity of learning what good singing is. Aside from her beauty and vocal powers, the costumes of Mme. Patti were marvels of the modiste's art, and the diamonds worn are said to be worth half a million dollars. The caste included Ravelli, Galassi, Monti, M'lle Valerga, and others. The chorus, always good, seemed imbued with more than ordinary fervor, and their efforts were duly appreciated. Madame Cavalazzi's graceful dancing won an encore from the whole house. B.

NOTES FROM NEW YORK.

The Brooklyn Philharmonic Society celebrated its twenty-fifth anniversary on Saturday, November 4. The orchestra, under the baton of Theodore Thomas, was increased to one hundred and twenty pieces. On the background of the programme was printed the fac-simile of the first bill of the society presented by Theodore Eisfeld, in November, 1857.

The programme was as follows: —

Overture — Lodoiska ..... *Cherubini.*
Aria — Mia Speranza Adardta ..... *Mozart.*
Miss Thursby.
Pastoral — Symphony ..... *Beethoven.*
Song — Die Loreley ..... *Liszt.*
Miss Thursby.
Selection from Parsifal. Act III ..... *Wagner.*
Introduction and finale — Tristan und Isolde ..... *Wagner.*

The orchestral selections were given with that breadth and strength for which Thomas's conducting is noted. Miss Thursby sang with characteristic sweetness, and was recalled many times after each selection.

On the same night at the Academy of Music, New York, the first concert of the Symphony Society of New York was given, Dr. L. Damrosch, musical director. Programme: —

Overture — Consecration of the House ..... *Beethoven.*
Orchestra.
Parsifal — finale of Act I.
(First time in America, manuscript.)
Procession of the Knights of the Holy Grail; King Amfortas' Monologue; The Lord's Supper: The Holy Grail; Amfortas ..... *F. Remmers.*
Liturel ..... *Max Heinrich*
Boys' choirs from Trinity Church in St. Chrysostomus Chapel; male chorus of the Oratorio Society, and orchestra.
Heroic Symphony ..... *Beethoven.*
Orchestra.

Thus in two concert halls, on the same nights, the inhabitants of New York and vicinity enjoyed, for the first time in America, selections from Wagner's latest effort. That it was thoroughly enjoyed by all lovers of music is an undeniable fact. The solemn and widely original strains of this great master's music contrasting strangely with the quiet grandeur of Beethoven's. At the second concert of the Symphony Society a new symphony by Max Bruch, in E, dedicated and written for this society, will be given for the first time. Minnie Hauk will be soloist. During the season they will also give "La Damnation de Faust," and "Requiem," by Berlioz, Handel's "Messiah," Bach's "Passion Music," the "Creation," and Bach's "Jubilate Amen" for solo and chorus. Soloists for the last three concerts are not all engaged, but the directors have obtained the consent of Mme. Albani to sing in some of them, as she has finally been secured by Mr. Mapleson for this season. B.

THE FOLIO for January will be a daisy. Order or subscribe early, or you may not get it.

FROM VERMONT.

The recent convention of the Green Mountain Musical Association at Swanton, Vt., was merely a healthy *spasm*. Only a little over one week was given to advertising, which was totally inadequate. A large chorus could not have been expected, reasonably. Under the circumstances it was encouraging, as the talent was far above the average, and especially so was the solo talent; and all were residents of that part of the State.

Conventions rarely can boast of so much clever solo ability, even when secured from a distance. Mrs. N. P. Leach, a native of that section, is too well known to need an introduction. For native vocal talent she has rarely been excelled, and her executive ability is almost marvellous She only needs more helpful surroundings to place her in the very front ranks of vocal artists and popularity, because she has the voice, as to quality, compass, execution, and all other requisites, including a good physique and unpinched body, such as to warrant this opinion which I here enunciate. Mrs. Leach has, furthermore, been a hard worker, thorough student and apostle of Apollo, — characteristic qualities of Vermont human products.

It is sufficient to the musician to know that Mrs. Leach rendered at the two concerts, and with consummate skill, the recitative and aria, "Ernani Involami," from "Ernani," and the "Shadow Song" from "Dinorah." Some of the prominent characteristics of Mrs. Leach's vocal qualities are, purity of tone and evenness of scale, extensive compass, the sympathetic and brilliant happily and artistically blended, remarkable ability and accuracy in reading at sight, correct intonation (singing on the pitch), with vigorous use of the speaking organs which insures distinctness of enunciation.

Mrs. J. H. Mimms, who has recently become a resident of St. Albans, because o the successful persuasive powers of a talented English gentleman whose name she honorably bears, came of a very musical family, — that of George W. Huntington, of Springfield, Ill. She inherited marked native talent, which was developed and directed in the family circle through childhood, and then cultivated to a large degree of perfection under the guidance of some of the best vocal teachers of our eastern cities. Good executive ability, with the intense, penetrating, and emotional [illegible] prominently into her vocal efforts, while fa[illegible] pression is not lacking. At the first concert [illegible] gave a good rendering of "Fior d'Marghe[illegible] by Donizetti, and at the second the aria, "E[illegible] na nel Selenyio," by the same author, and [illegible] lighter selections. J. H. Mimms has a bar[illegible] voice of no inferior quality, and sang [illegible] songs in a musicianly manner. M. D. F[illegible] Burlington, has a fine bass voice, sings with [illegible] sustaining power, and declaims — including [illegible] torio, recitatives, and airs — with force and [illegible] gence. The basso's almost universal weak[illegible] now and then sing off of the true pitch, [illegible] overcome.

Mrs. F. S. Stranahan, of St. Albans, is a [illegible] traito, or rather mezzo-soprano, of merit, [illegible] pleases very much with her selections. S. [illegible] Hopkins, of Burlington, who is of a noted mu[illegible] cal family, possesses a naturally superior [illegible] voice, sustains well, even upon the high [illegible] and sings true to the line. With special cu[illegible] he could have made his mark and fortune [illegible] tenor vocalist, that kind and degree of talen[illegible] ing a scarce article in the market. C. R. Drap[illegible] of Sheldon, is another basso of good Green Mou[illegible] tain ability. Eva A. Willard, of Swanton, sa[illegible] in a chaste and pure style, with a sweet and w[illegible] sustained voice. Master F. Barnby Leach, [illegible] son of Mr. and Mrs. N. P. Leach, who has stu[illegible] in Montreal, played a violin solo, the "Sil[illegible] Aria," by Beriot. Julia Smith (daughter of Li[illegible] Governor Smith), of St. Albans, was very succe[illegible] ful in her rendering of several pianoforte solo[illegible] and Anna Bullard, of Swanton, deserves spec[illegible] mention as accompanist. It is very rare, indee[illegible] that I find a better reader, as good a follower, a[illegible] as helpful a pianist in chorus work. I have spo[illegible] en thus in detail to justly, without varnish or fl[illegible] tery, which I abhor, record the amount of go[illegible] talent in this third annual convention (might fi[illegible] tingly be called a festival), of the G. M. M. A. and yet the list is not fully complete. The chorus efforts, in fine, were worthy, and this side of the picture was not neglected or overshadowed by the good solo talent. All worked together, sat together, and sang together as one family, therefore all were in social relationship, and consequently in sympathy. No jealousy cropped out during the week. Amen and amen. Would that it were ever thus, then I would shout "Hallelujah! the musical millenium has dawned!" The singing of "Inflammatus," by Rossini, "The Heavens are Telling," by Haydn, and "The Lord is King," gave evidence of good metal and material.

H. S. PERKINS.

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To this task the editor has brought much research and care during the past year. Hence in this work will be found many arrangements, which hitherto have been known to the musical world only, as gems of *melody*, and which appear here for the first time harmonized, and adapted to use in public worship. To these are added the contributions of professional friends, and the editor's compositions; the whole forming a collection which, it is believed, will be found to merit what is claimed for it, — a book, new, attractive, and practicable, for choirs, musical associations, and conventions.

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PAOLINA ROSSINI.

This charming prima donna, who last season established for herself an enviable reputation, is again delighting New-York audiences by her splendid representations of Verdi's and Meyerbeer's heroines. During the past summer she traveled extensively in America, visiting many of the prominent watering places, including Saratoga, Richfield Springs, Long Branch, and Newport, making in all places hosts of friends by her charming manner. On her return to New York she engaged apartments on Fifth Avenue, at which residence the New-York correspondent of the FOLIO called lately. He was ushered into a room which was filled with works of Japanese art, objects of *vertu* from all parts of the world, and many souvenirs of American travel. In one corner stood a Weber piano in a magnificent carved ebony case. Although having returned from a long and tedious rehearsal of "L'Africaine," she came forward for the interview in the most gracious manner possible with the pleasant greeting in German, "Ich freue mich sie wieder zu sehen," after which a general conversation in German followed. In answer to the question, "How do you like America and the Americans?" she answered, with a pretty gesture of pleasure, "Die sind sehr angenehm. Ich *liebe* Amerika und die Amerikaner." She expressed very pleasant recollections of Boston, and looked forward to again appearing there. Mlle. Rossini is a great linguist, speaking with perfect ease half-a-dozen languages. It was during a call on her last season that her polyglotic powers were fully illustrated, as there were present at that time those speaking German, French, Italian and Spanish. Mlle. conversed with all, and she also informed us that she spoke Hungarian and Sclavic. During the course of conversation the costumer was announced. He brought with him the *Selika* wardrobe for "L'Africaine," the costumes being made after designs by the fair prima donna. Your correspondent not wishing to trespass on her valuable time bade adieu to a smiling face, which wished him auf wiedersehen. Rossini is filled with dramatic fervor, and for years there has been no *Aida* equal to hers. Her portrayal of the *Queen* in Machette's "Ruy Blas," only one act of which has been seen, made one desire to see her throughout this opera. Mlle. Rossini is under contract to Mapleson for five years. She met with a great loss during the summer, in the death of her mother. During the season she will appear in "Ernani," "Les Huguenots," "L'Africaine," "Il Trovatore," and others.

"GYP, JUNIOR."

Earl Marble has written the libretto, and D. F. Hodges has composed the music, for a children's operetta, which White, Smith & Company have published, and of which the following is the argument: —

At the opening of the operetta, *Gyp, Junior*, is living with an old *Gypsy* in the woods, whence she is sent every day, rain or shine, to beg. Her only solace is her rabbits, of which she has several. She is a timid child, and is frightened easily after dark. About the time the operetta opens, she is frightened at two *Tramps* who are prowling about the house, and who at last prove to be her father and brother, who have been searching for her ever since she was stolen by the old Gypsy several years before. The operetta opens with a song and chorus by scholars from a neighboring seminary, who are out in the woods at play. Some of the children have their fortunes told by the old *Gypsy*. Night comes on in a short time, and the *Tramps* come to the hut of the *Gypsy*, and are satisfied that *Gyp, Junior*, is indeed their lost *Mabel*, and go into the hut to secure any clothing that may serve to identify her; but when they come out the child has been coaxed away by two of the scholars who have taken a liking to her.

The second act opens at the seminary, where *Gyp, Junior*, has been taken, and has become a scholar with the others. In a few days the *Tramps* find her here, and so does the old *Gypsy*, the latter of whom watches her chance, and decoys her from the yard with a rabbit, and takes her a captive into the woods. But her act is seen, the alarm is given, and the *Tramps* appearing just then go in pursuit, and soon return with the child in safety, and the old *Gypsy* a prisoner.

The Utica *Observer* says that during the performance of "Patience" at the Opera House in that city, Barnabee (the *Bunthorne* of the cast) was interrupted by the cry of an infant. Skipping a few lines, he waved his hand graecfully to the cherub in the gallery and said, "This is a little thing of my own." It was several moments before the audience was quieted, and at intervals ladies and gentlemen burst into a hearty laugh, which became general again as soon as Barnabee added the lines of the part, — "but I won't publish it!"

A Canada paper says that Lotta has hopped into the place left vacant by the beautiful Neilson. This critic can take the "sea-biscuit." — [*Philadelphia Sunday Item.*] And, no matter how hard the biscuit, he has grit enough to bite clear through it.

OUR MISSION OF LOVE.

INSCRIBED TO MRS. J. TRUMBULL STEW[illegible]

Oh, life, human life could be brighter,
And our burdens of sorrow made lighter.
If we would but gather the sunbeams that fa[illegible]
O'er life's pathway so freely for each and f[illegible]
Not a soul but can look from the earth to the [illegible]
And hear the rich music that floats from [illegible]
And see the bright glory that shines from afar
For the gates up to heaven are always ajar.

Oh, life, human life could be brighter,
And our burdens of sorrow made lighter,
If we would but hear the unchangeable voice
That speaks to the weary and bids them rejoice
Oh, why should we linger and faint by the way
While the rainbow of love crowns the glory of day
And the sweetest songs sung, through the mystic years,
Are the words that are set to the music of tears.

Oh, life, human life could be brighter,
And our burdens of sorrow made lighter,
If we would engage in some mission of love,
Trusting Heaven for the blessing that comes from above, —
A word kindly spoken; a smile or a tear,
May comfort the soul overburdened with fear.
And the songs that are sung by the angels above
Shall give strength to the soul in its labor of love.

MARY E. KAIL.

Washington, D. C., October 28, 1882.

HOW TO STUDY MUSIC.

Eugene Thayer, the organist of the Fifth-Avenue Presbyterian Church, New York City, writes as follows in a New-York contemporary on how to study music: —

My Dear Young Friend, — I am glad to hear that you are soon to have a teacher who will tell you about all these things I have been writing to you about. After he begins, you must not expect any more letters from me; for, aside from the question of etiquette, I think it very wrong for any one, parents included, to meddle with a teacher and his pupil. Give the teacher a good chance — "a fair field and no favor," — and if he then does not succeed, try another. *No interference* at any rate. In learning the "How to study" the first thing is to have a method. Arrange your hours carefully, so that study and rest or recreation shall alternate pleasantly and profitably. "How can I do this?" you ask. Well, let me tell you. I would do it something after this fashion.

First hour, thirty minutes studies, *new*; thirty minutes music, old — eight to nine A. M.

Second hour, thirty minutes out-doors; thirty minutes music, new — nine to ten A. M.

Third hour, thirty minutes studies, new; thirty minutes music, new — ten to eleven A. M.

Fourth hour, thirty minutes out-doors; thirty minutes studies, old — eleven to twelve.

Fifth hour, lunch or dinner — twelve to one.

Sixth hour, sleep, rest, read, or out-doors — one to two P. M.

Seventh hour, ditto, or any amusement — two to three P. M.

Eighth hour, thirty minutes studies, new; thirty minutes music, new — three to four P. M.

Ninth hour, thirty minutes studies, old; thirty minutes out-doors — four to five P. M.

Tenth hour, thirty minutes music, old; thirty minutes reading music — five to six.

Eleventh hour, supper and recreation — six to seven.

AUXILIARY NOTES.

"The Technical Violin School," by Henry Schradieck, is used by all the principal violin teachers. The first part of a very fine edition has just been issued by White, Smith & Company. Price $1.50.

George Fox has removed to more spacious quarters, at 7 Buckingham Street, and is prepared to take a few more pupils. Mr. Fox is an excellent piano teacher, having had good success.

A. S. Howard is teaching large vocal classes in Ashtabula County, Ohio. After examining all other books, concluded to adopt "Perkins's Model Class Book," and is now happy.

The "Sonatine Album," No. 1233, from the Peters' edition, contains six Kuhlau Sonatines, six Clementi, one by Buhlman, one by Mozart, and one by Haydn. It is printed elegantly from stone, and is only fifty cents.

Nellie Kinahan sang at a concert in the Mission Church, Roxbury, on November 15, "Sing, Sweet Bird," by Ganz, "Annie Laurie," and "Come buy my Flowers," C. A. White's latest waltz song. She was greeted with great applause. Miss Kinahan is a pupil of Madame D'Angelis.

"The Welcome Favorite," a new collection of vocal and instrumental music, is one of the finest and most popular collections ever issued. It contains two hundred and thirty pages from sheet-music plates, printed from stone, and is an elegant edition. It contains the world-wide waltz song of "When the Leaves begin to Turn."

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Issued to date of November 20, 1882.

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Arranged for soprano in B♭, and contralto in G.

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bring the glorious ti - dings Far o'er hill and main, That Christ our Saviour now has come, He

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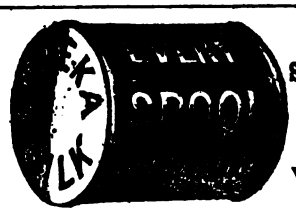

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